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THE FASHIONS THAT ARE TO BE

ONE DOLLAR A YEAR

PICTORIAL REVIEW



VOL. II, No. 3.

WM. McDOWELL, EDITOR
NOVEMBER, 1900

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853 BROADWAY, NEW YORK

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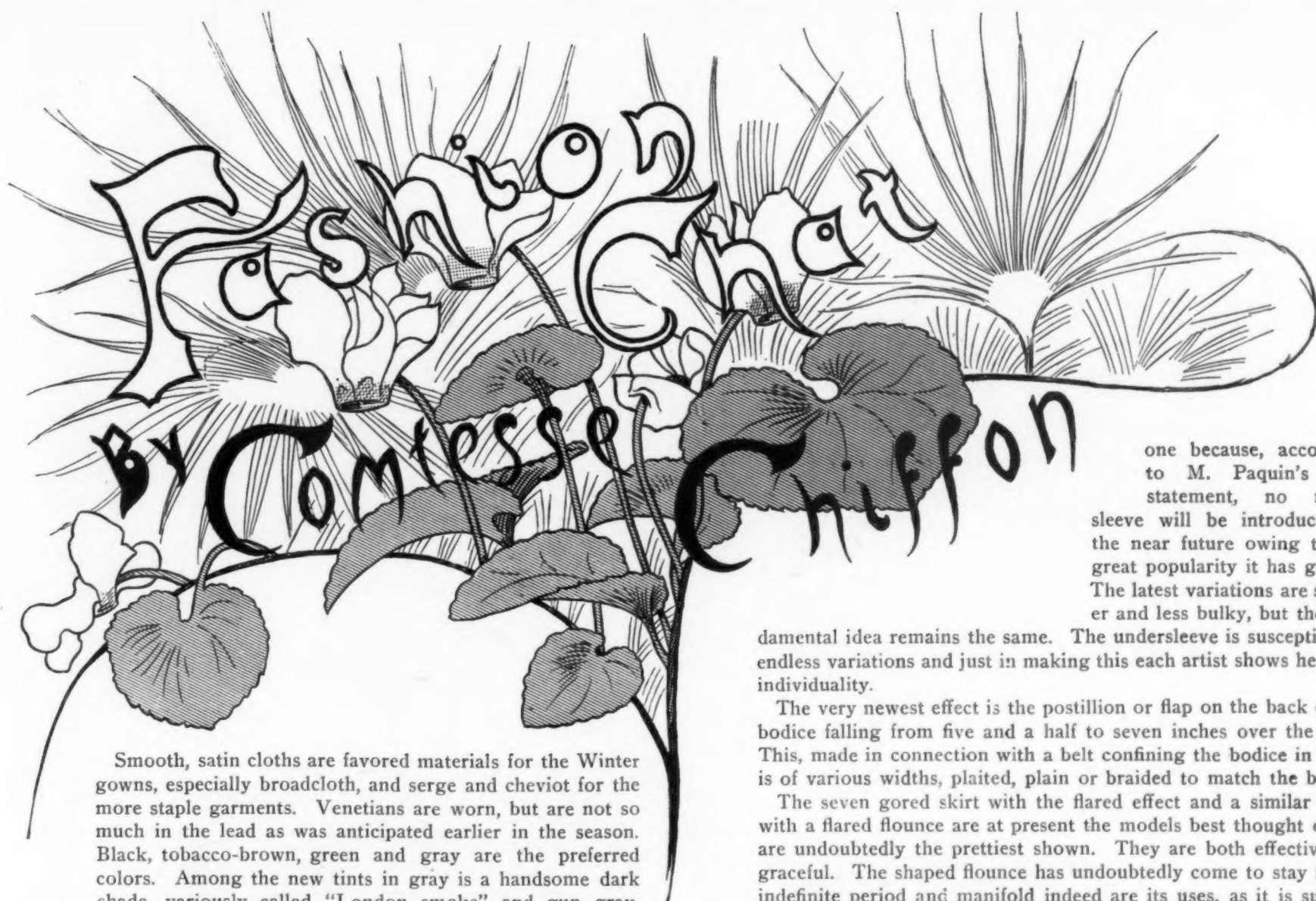
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Smooth, satin cloths are favored materials for the Winter gowns, especially broadcloth, and serge and cheviot for the more staple garments. Venetians are worn, but are not so much in the lead as was anticipated earlier in the season. Black, tobacco-brown, green and gray are the preferred colors. Among the new tints in gray is a handsome dark shade, variously called "London smoke" and gun gray, very becoming to matrons and young women alike, because it harmonizes and combines well with the handsome new shades of velvet and panne. Quite a novel material in the fancies is the silk and wool Mikado. The designs comprise slightly raised figures in black on black grounds and have a luster that is only obtainable where silk and high-class wools are combined. Among the other novelties are two-toned camel's hair and a multiplicity of velvet effects. The latter are shown in colors and in black.

Tomato-red is a new color that is sure to be attractive to young people and is specially pretty in the soft crêpe de Chine.

One of the triumphs of the silk weaver's art, in fact one of the most signal triumphs in years, achieved after much assiduous experimenting, consists of silk flannel, a new shirt waist material that will be largely used as a substitute for French flannel. It has the exact finish of flannel and in softness and draping qualities leaves nothing to be desired. Another new material that has just been imported from France is "velours cristal," a beautiful quality of soft Liberty silk very finely plaited, which will be extensively used for vests, jabots and the sleeve puffs without which no gown is to-day considered complete.

Crêpe de Chine is extensively fashioned into evening and dressy afternoon gowns and is worn by matrons and débutantes with equal preference. Mauve crêpe furnishes the material for an exquisite dinner toilette recently completed for one of our leaders of fashion. It is incrustated with black Chantilly lace dotted with rhinestones, and bouillonnés of mauve mousseline de soie, together with sprays of orchids ornament, the décolletage. Another gown is of maize crêpe, embroidered with silver and trimmed with cream guipure. A simple toilette for the débutante daughter of one of the best known matrons of the Four Hundred is of white crêpe. The plaited skirt has graduated flounces of lace around the hem and the corsage is trimmed with a Marie Antoinette fichu of painted white mousseline, draping the shoulders, crossing the front of the corsage and falling in long scarf ends in back.

Of course, the Horse Show is the paramount issue in Fashion's calendar, and many a "to be or not to be" is here decided. The most beautiful and the newest gowns, combinations, cut and style are first brought out on this occasion, which is indeed the rendezvous of the fashionable world, not alone of New York, but of adjacent cities.

Some of the handsomest toilettes are depicted in the pages of this issue of PICTORIAL REVIEW.

Many new combinations of fur and cloth were apparent, as was the fact that velvet is one of the most exclusive materials for entire gowns and for trimmings.

Although the Paquin sleeve was introduced last spring, it is all the rage in Paris to-day and it is very likely that its reign will be a long continued

one because, according to M. Paquin's own statement, no newer sleeve will be introduced in the near future owing to the great popularity it has gained. The latest variations are smaller and less bulky, but the fun-

damental idea remains the same. The undersleeve is susceptible of endless variations and just in making this each artist shows her own individuality.

The very newest effect is the postillion or flap on the back of the bodice falling from five and a half to seven inches over the skirt. This, made in connection with a belt confining the bodice in front, is of various widths, plaited, plain or braided to match the bodice.

The seven gored skirt with the flared effect and a similar shape with a flared flounce are at present the models best thought of and are undoubtedly the prettiest shown. They are both effective and graceful. The shaped flounce has undoubtedly come to stay for an indefinite period and manifold indeed are its uses, as it is suitable for the bottom finishing of so many varieties of skirts. For taffeta, cloth or silk skirthe the shaped flounce is as good style and as graceful a one as can be desired. For tailor-made gowns these effects are being much used, often in two or three overlapping flounces, but just as often in the single eight-inch flounce, that is either stitched or arranged in lengthwise tucks at the top. Strappings of braids and also self-material are a favored form of decoration.

The continued vogue of the bolero is something extraordinary. Modifications are of course plentiful and for every gown not strictly tailor-made the bolero is considered the correct thing.

They have variously been short, long, square and round, and this season all dimensions and shapes are received with equal favor, and when not actually forming the corsage it frequently forms an addition to and covers a portion of it. One of the newest has the front darts cut out, leaving an open space, the edges being laced together and showing the vest or corsage through the lacing.

One of the curious combinations of the present season is of heavy materials mingled with lace. For instance, a rich velvet skirt will be half way incrustated with a design of embroidered gauze or of lace.

A pretty dress of mordoré cloth formed a polonaise cut up on one side to show a petticoat of mordoré velvet. The skirt had ornaments of black and gold passementerie finished with gold and black tassels. Black and gold braid formed the edging of the bolero and over the white vest a deep girdle of cerise velvet embroidered with gold was laced in front with black cord.

Many artistic patterns of narrow velvet bands in various designs, surrounded with cut-steel beads, combined with heavy lace and studded here and there with corals or turquoise are shown in our leading stores. Broad and artistic embroideries in tans, grays and other shades are in Arabian chrysanthemum, lotus and other forms of leaves. All these, however, are in one color and are particularly adapted for plain cloths and velvets. Many combinations of lace and silk with steel beads are among the novelties. Very beautiful are the edgings with embroidered centers clustered along metal or velvet ribbon, further embellished with hand embroidery in colors and steel beads.

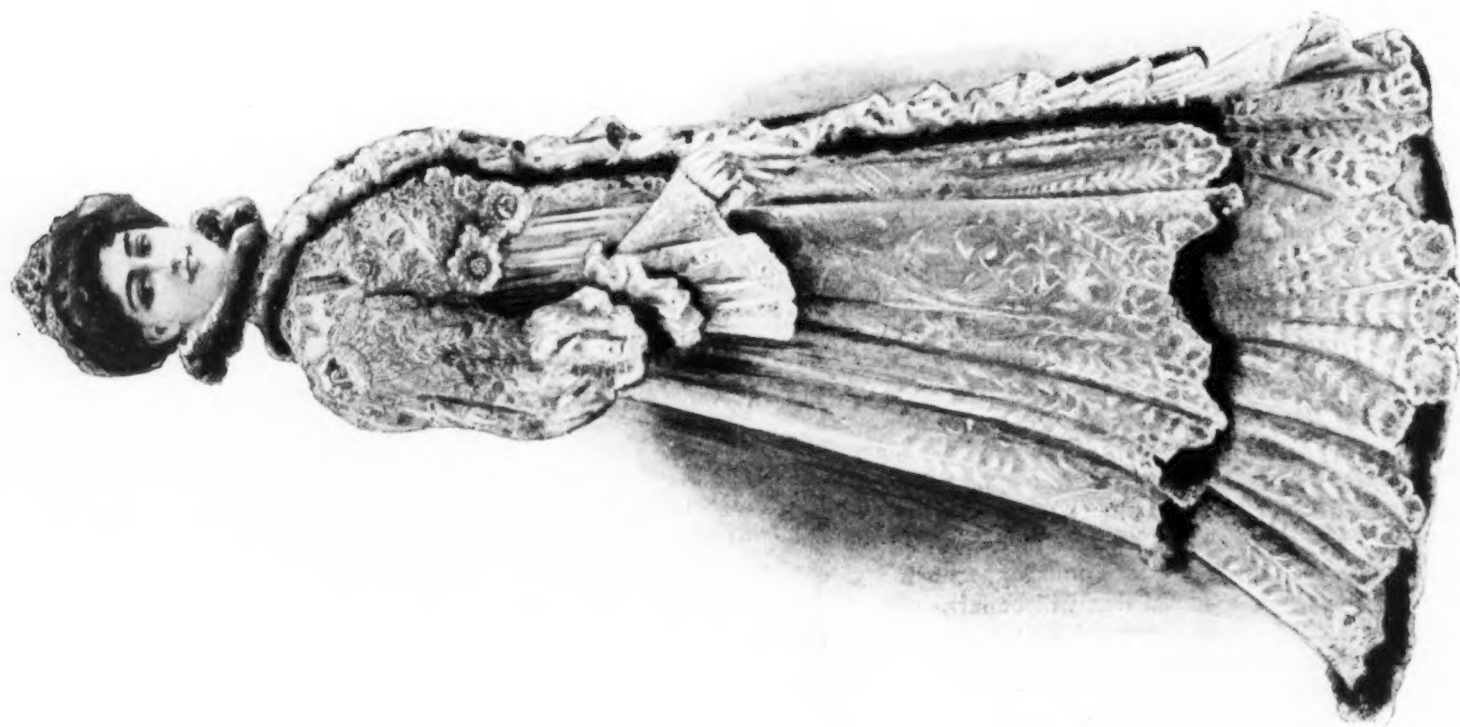
White chiffon tucked with gold thread and laid over gold tissue is one of the latest and prettiest fancies for vests, collars, etc.

Panné velvets embroidered or stamped with gold in small designs are of the latest development of this craze.

Plumes made of coque feathers or gleaming, iridescent breast feathers are very much used on the low, broad hats, instead of ostrich plumes, and form the rims of velvet or felt turbans.

The conspicuous features of millinery ornaments is the long, narrow slide or buckle of dull gold.

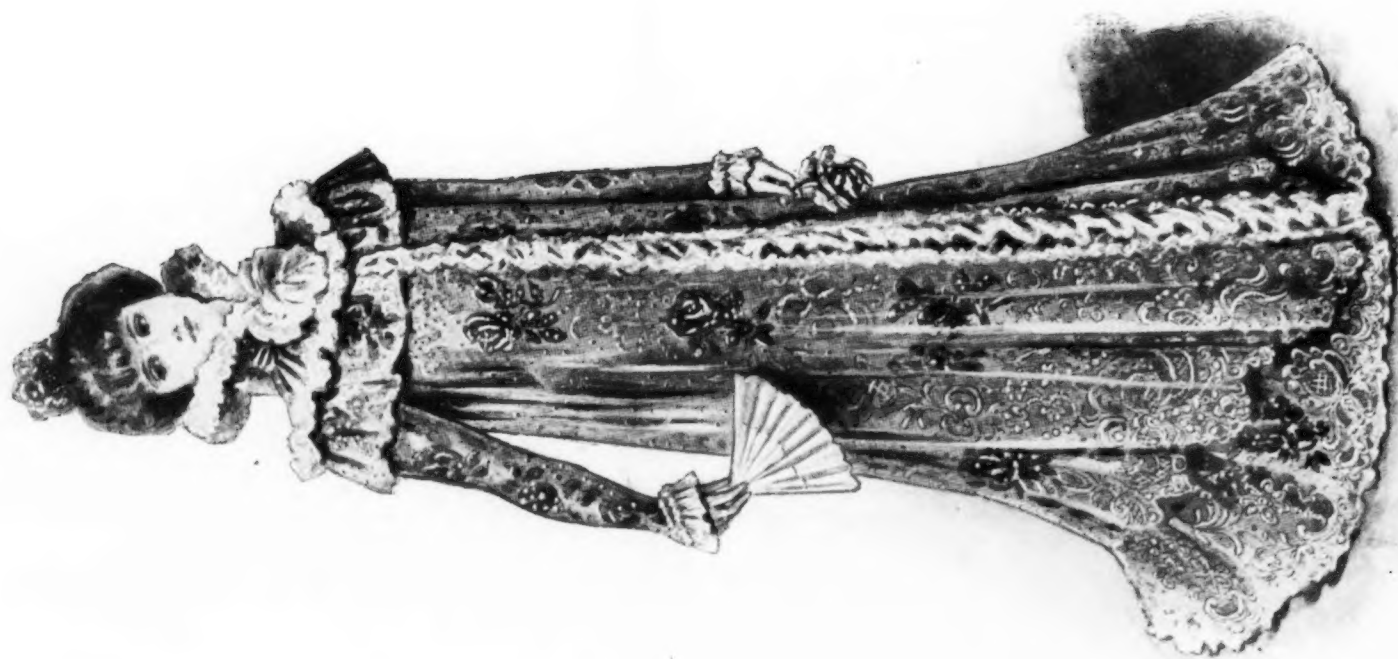
RAUDNITZ ET CIE.



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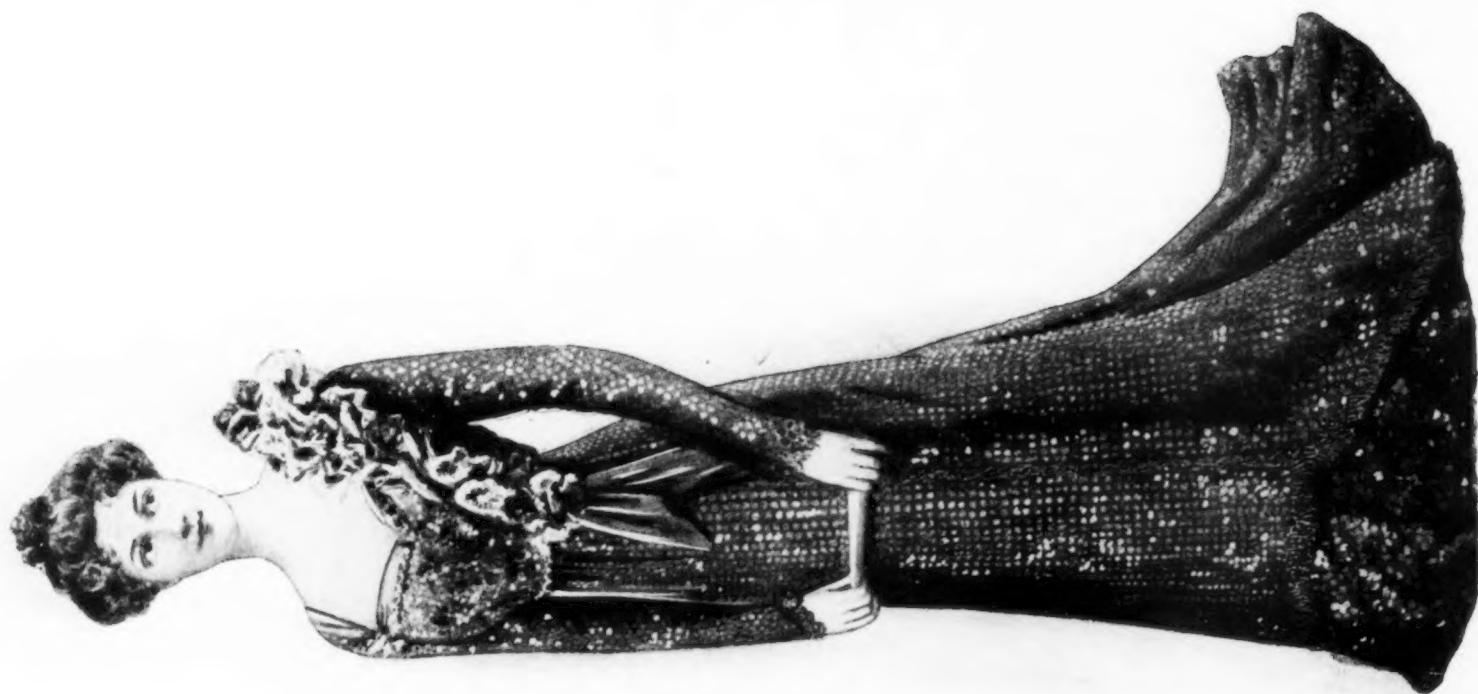
REPRESENTATIVE GOWN AND WRAPS FROM
PARIS EXPOSITION.

P. BARROIN.



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ERNEST RAUDNITZ.

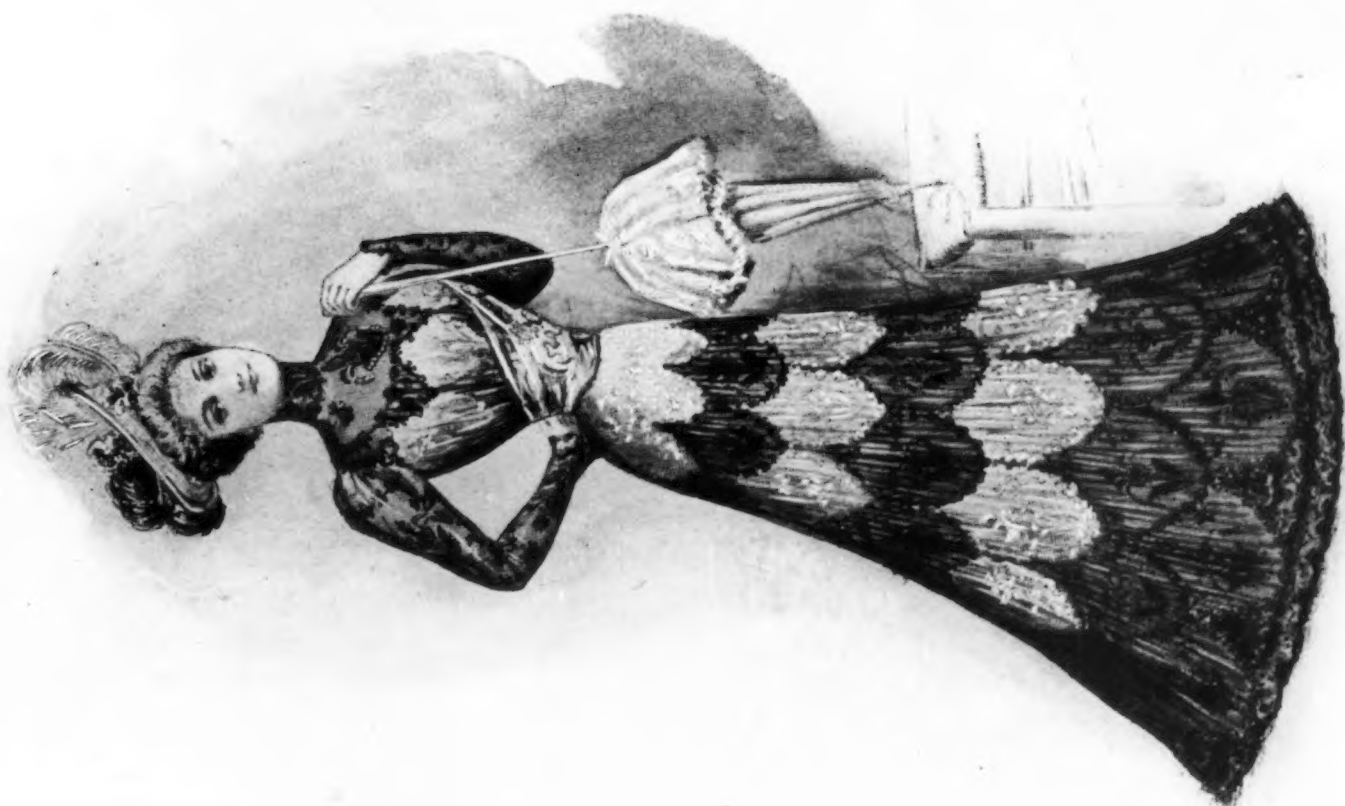


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G. DOEUILLET ET CIE.

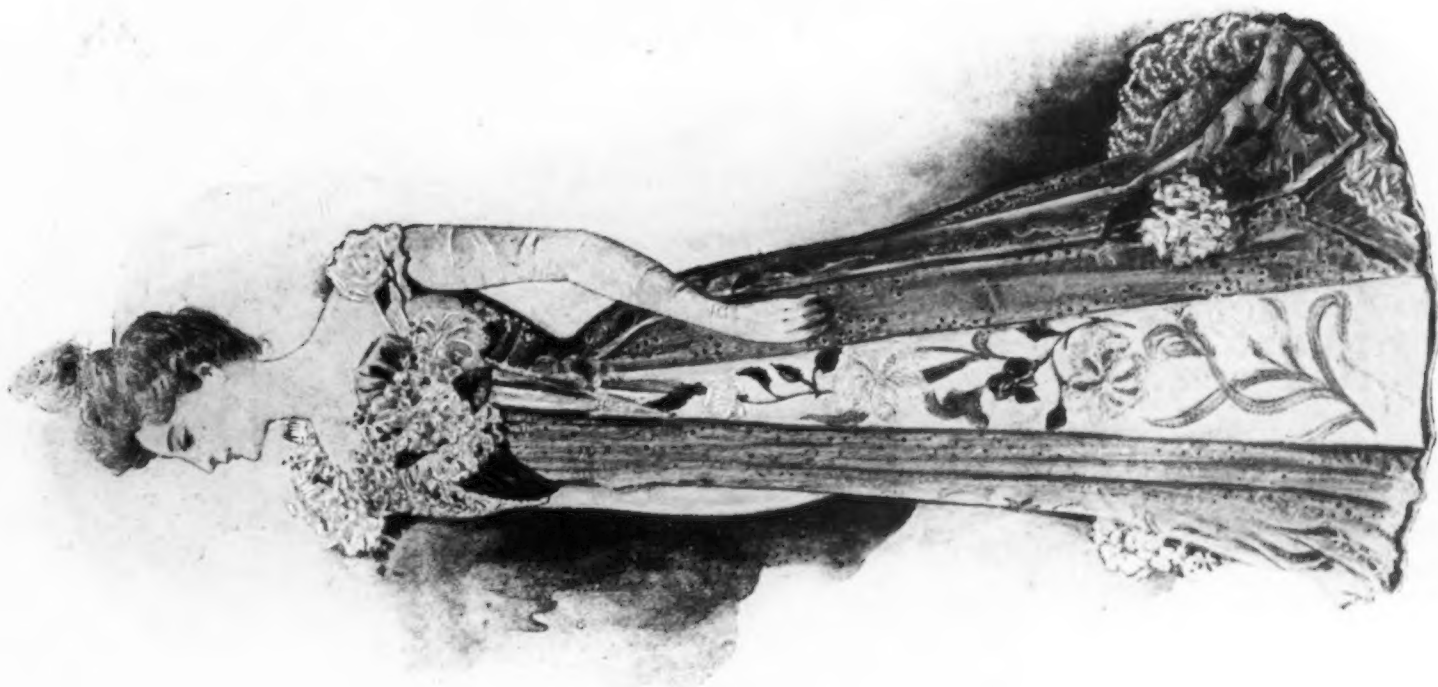
BONÉ SOEURS.

PAQUIN.



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REPRESENTATIVE GOWNS FROM
PARIS EXPOSITION.



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PROMENADE TOILETTES.



VELVET GOWNS.

(Described on page 12.)



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STREET GOWNS.

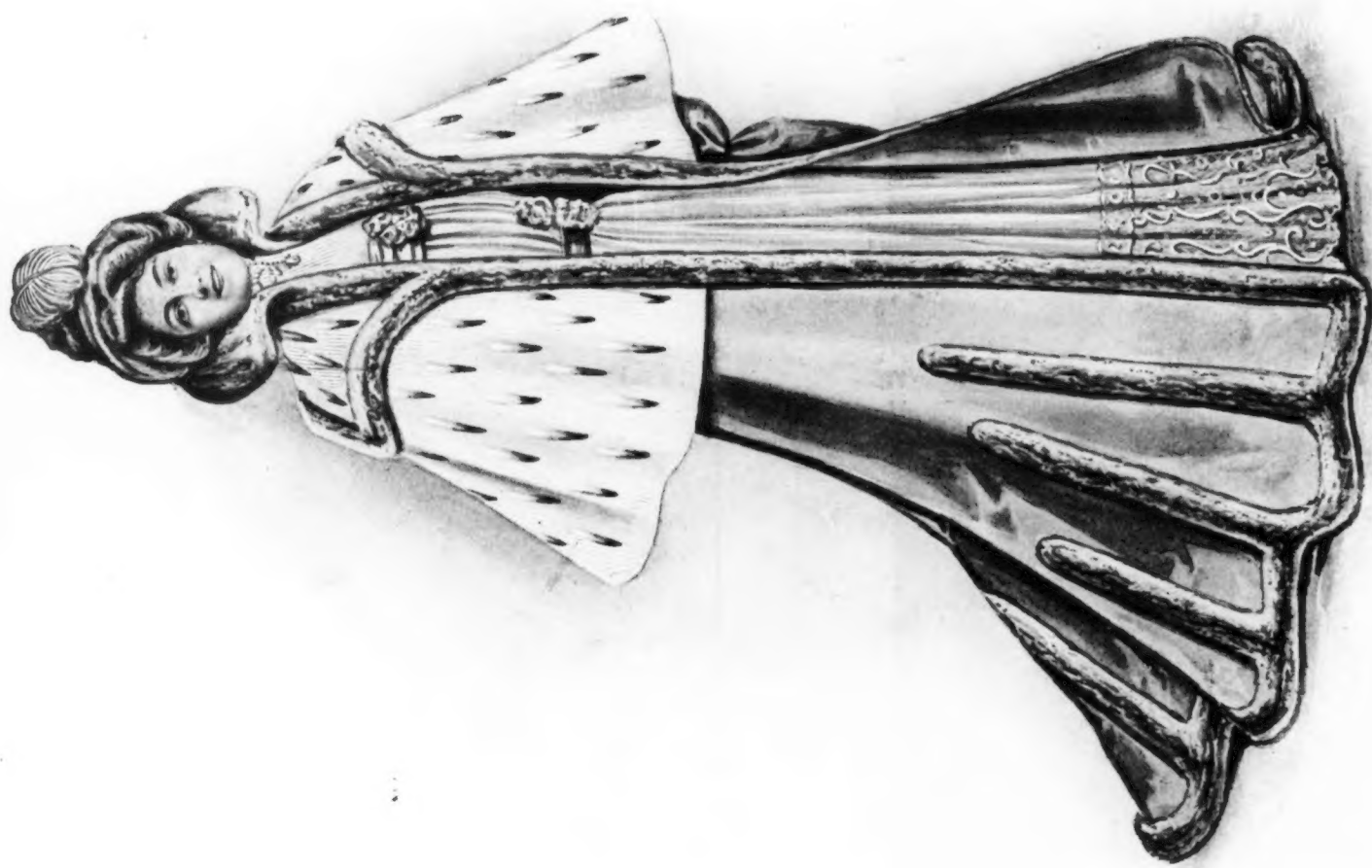
(Described on Page 12.)



NEWEST MODELS AT MEYER JONASSON & CO., COR. BROADWAY & 12TH ST., NEW YORK CITY.

(Write for prices, mentioning PICTORIAL REVIEW.)

(Described on page 13.)



LATEST MODELS AT
F. BOOSS & BRO., 449 BROADWAY.





FALL MILLINERY.

(Described on page 16.)

DESCRIPTION OF GOWNS FROM PARIS EXPOSITION.

EVENING WRAPS AND GOWNS.

(Illustrated on page 4.)

Fig. 215.—P. Barroin, 394, rue Saint Honore. Opera cloak of rose-colored satin, lined with brocade of the same shade, covered with application of velvet flowers in two tones, spangled with strass; the front is trimmed with plaited rose-colored mousseline de soie; lace hood with embroidery, appliqué and spangles; Medici collar of spangled lace lined with rose-colored mousseline de soie.

Fig. 216.—Raudnitz & Co., 13 rue de la Grange-Batelière. Large cloak with sleeves, in rose petal satin, entirely covered with cream lace, embroidered over with gold and fine pearls. It is trimmed with sable and pink mousseline de soie.

Fig. 217.—Ernest Raudnitz, 23, rue Louis-le-Grand. Evening dress of black tulle embroidered in snow balls, blue spangles and black chenille, laying over white tulle embroidered in silver, with underlining of turquoise satin; bottom of the skirt cut in points; décolleté corsage, side drapery, also scalloped, covered with white tulle silver spangled; tufted epaulettes, the right trimmed with yellow poppies in graduated shades, and black and white tulle ruching.

EVENING DINNER AND VISITING GOWNS.

(Illustrated on page 5.)

Fig. 218.—Boné Sœurs, 9, rue de la Paix. Empire robe of sky blue *peau de cygne*, painted and embroidered with roses in different tones. Foundation of rose color veiled with white lace; garlands of mauve *glycine* falling over the shoulders and encircling the train.

Fig. 219.—Dœuillet & Cie, 18, place Vendome. Dinner dress of black and white lace, incrustated one over the other, arranged in Louis XVI garlands; sash of rose-colored taffetas embroidered with pink carnations; transparent yoke and sleeves.

Fig. 220.—Paquin, 3, rue de la Paix. Street dress of raspberry taffetas trimmed with silver lace, linen embroidery and ornamental buckle; plain skirt.

PROMENADE TOILETTES.

(Illustrated on page 6.)

Fig. 221.—Costume of reseda green with satin cloth. Skirt has inverted plait at each side, stitched down and finished with a lattice of dark green chenille. Bolero trimmed with chenille and rhinestone buttons. Sleeves of cloth. Puffs of dotted velvet at elbows. Pattern, cut to measure, bolero, 50 cents; skirt, 50 cents.

Fig. 222.—Costume of tan satin cloth. Skirt with fan plaited panels at side seams. Corsage opens over vest of cream Liberty silk, and is trimmed with lace collar, black velvet ribbon and gold buttons. Similar garniture on sleeves.

Fig. 223.—Costume of dark-brown satin cloth. Flounce tucked at top, headed with a stitched band; corsage tucked; edge cut into scallops, trimmed with stitching and buttons. Upper parts of sleeves of cloth; lower parts of taffeta.

VELVET GOWNS.

(Illustrated on page 7.)

Fig. 224.—Toilette of golden-brown velvet. Skirt trimmed with fur; corsage has lace yoke over white satin, edged with fur; bishop sleeves, gathered into narrow cuffs, finished with frills. Pattern, cut to measure, corsage 50 cents; skirt, 50 cents.

Fig. 225.—Toilette of pale tan velvet. Skirt has flounce tucked at top and is trimmed with lace and fur; corsage trimmed with fur opens over vest of plaited Liberty silk; bishop sleeves. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.

LADIES' STREET GOWNS.

(Illustrated on page 8.)

Fig. 226.—Gown of mixed wool. Plain skirt; fullness in back arranged in four plaits stitched down to gain fitted effect; blouse waist, opening over vest of plaited mousseline or silk; l'Aiglon collar, revers and turned back cuffs of embroidered cloth; velvet ribbon trimming on vest; velvet belt. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.

Fig. 227.—Gown of navy blue cloth. Skirt has deep flounce laid in folds at top; garniture of stitched bands of cloth; blouse waist trimmed with blue velvet collar edged with gold braid and gold buttons; velvet revers ornamented with narrow gold braid; gold buttons on front; bishop sleeves; narrow velvet cuffs. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.



CLOTH OR FLANNEL WAISTS.

(Described on page 13.)



LATEST SILK WAISTS.

(Described on this page.)

LADIES' PROMENADE GOWNS.

(Illustrated on page 9.)

Fig. 228.—Gown of mouse-gray satin cloth. Skirt trimmed with satin bands; jacket trimmed with satin bands, gold buttons and passementerie; vest of cloth with satin bands. Pattern, cut to measure, jacket, 50 cents; skirt, 50 cents.

Fig. 229.—Gown of black camel's hair chevoit. Skirt trimmed at hem with fancy braid or silk passementerie; blouse waist trimmed with velvet buttons; collar trimmed with braid; belt of same passementerie as on skirt; sleeves trimmed with passementerie; puffs of plaited silk. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.

CLOTH OR FLANNEL WAISTS.

(Illustrated on page 12.)

Fig. 230.—Waist of silver gray Henrietta. L'Aiglon collar and revers of sapphire blue velvet trimmed with narrow silver braid; vest of corded silver gray taffeta; sleeves trimmed with silver braid; velvet puffs; narrow cloth cuffs. Pattern, cut to measure, 50 cents.

Fig. 231.—Waist of French flannel or cashmere. Wide band of taffeta trimmed with velvet ribbon; small buttons; stitched straps of material; yoke tucked taffeta; collar of taffeta; bishop sleeves; narrow cuffs. Pattern, cut to measure, 50 cents.

Fig. 232.—Waist of cloth or flannel. Fronts tucked in clusters; yoke tucked in clusters; stitched bands; revers and l'Aiglon collar of velvet; sleeves trimmed with stitched bands; narrow cuffs; small gold buttons.

LATEST SILK WAISTS.

(Illustrated on page 13.)

Fig. 233.—Waist of plaited old-rose taffeta mousseline. Fronts trimmed with black velvet ribbon, and lengthwise bands of plain taffeta; collar of Cluny lace; sleeves trimmed with velvet ribbon; two puffs at bottom; narrow cuffs trimmed with velvet. Pattern, cut to measure, 50 cents.

Fig. 234.—Waist of tan taffeta. Yoke of tucked cream taffeta; l'Aiglon collar of tucked taffeta faced with Sultan-red velvet; stitched bands and tabs of cream taffeta; small gold buttons; revers of velvet; sleeves trimmed with tabs and buttons; puffs of tucked taffeta. Pattern, cut to measure, 50 cents.

Fig. 235.—Waist of tucked and hemstitched salmon pink glacé taffeta. Trimmed with band of dotted cream panne edged with black velvet ribbon and ornamented with narrow gold cord; vest and yoke of mousseline de soie; sleeves of taffeta; puffs of mousseline trimmed with velvet ribbon. Pattern, cut to measure, 50 cents.

BRIDE'S AND BRIDESMAID'S GOWNS.

(Illustrated on page 14.)

Fig. 236.—Bridesmaid's gown of pale blue crêpe de Chine. The skirt is tucked lengthwise to within a few inches of the hem; front panel embroidered with sprays of wild roses and foliage; corsage of tucked crêpe, vest of embroidered crêpe; yoke, collar and sleeves of striped and brocaded silk. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.

Fig. 237.—Bride's gown of brocaded satin. Overskirt of appliqued Brussels net; corsage of appliqued net, draped at the side with spray of orchids; yoke, sleeves and collar of brocade. Pattern, cut to measure, corsage and sleeves, 50 cents; skirt and overskirt, 50 cents.

BRIDE'S AND BRIDESMAID'S GOWNS.

(Illustrated on page 15.)

Fig. 238.—Bridal gown of ivory white satin duchesse. Skirt trimmed with ruching of ivory white chiffon; corsage trimmed with lace and vest of plaited mousseline de soie. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.

Fig. 239.—Bridesmaid's gown of pink crêpe de Chine. Skirt trimmed with lace insertion and ruffles, edged with lace; corsage tucked in clusters, alternating with lace insertion; berthe of plain and embroidered mousseline de soie. Pattern, cut to measure, corsage, 50 cents; skirt, 50 cents.

MISSSES' PARTY DRESSES.

(Illustrated on page 18.)

Fig. 242.—Dress of white figured Liberty silk. Skirt trimmed with puff of white mousseline de soie and lace; low-necked



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BRIDE'S AND BRIDESMAID'S GOWNS.

(Described on page 13.)

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*Pictorial
Review*



BRIDE'S AND BRIDESMAID'S GOWNS.

(Described on page 13.)

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corsage trimmed with mousseline; black velvet straps ornamented with small bows, over shoulders; sleeves trimmed with mousseline and ribbon. Pattern, cut to measure, 75 cents.

Fig. 243.—Dress of plaited Liberty silk. Skirt trimmed with lozenges of tuck silk, outlined with lace insertion; low-necked waist trimmed with lace and jabots of plaited silk; elbow sleeves trimmed with lace, ruffles and ribbon. Pattern, cut to measure, 75 cents.

Fig. 244.—Dress of point d'esprit over pale pink taffeta. Skirt tucked and trimmed with lace insertion and ruffles of taffeta; waist trimmed with ruffles and points of net and lace insertion; belt of black velvet. Pattern, cut to measure, 75 cents.

CHILDREN'S FROCKS.

(Illustrated on page 19.)

Fig. 245.—Dress of cream cashmere. Skirt trimmed with lengthwise bands of scarlet velvet between which are small velvet buttons; six rows of stitching around hem; yoke and vest of corded cream taffeta, trimmed with buttons and velvet. Pattern, cut to measure, 75 cents.

Fig. 246.—Dress of plaid suiting. Lower part of waist of plain material, finished with stitched folds; bishop sleeves; narrow cuffs of plain material. Pattern, cut to measure, 75 cents.

Fig. 247.—Dress of pale beige cashmere. Skirt tucked in clusters; waist tucked in clusters; yoke and collar of tuck taffeta, trimmed with lace; yoke edged with plaited ruffle; sleeves trimmed with lace; puffs of tuck taffeta; belt and bow of brown velvet. Pattern, cut to measure, 75 cents.

Fig. 248.—Dress of scarlet cashmere or Henrietta. Skirt tucked in clusters and trimmed with embroidery, done on the material; yoke of scarlet and black plaid velvet, finished with scallops of cashmere, trimmed with embroidery; sleeves tucked, springing out into puffs at elbows, fitted cuffs trimmed with embroidery. Pattern, cut to measure, 75 cents.

CHILDREN'S PARTY DRESSES.

(Illustrated on page 20.)

Fig. 249.—Dress of white silk and wool material. Gathered skirt, edged with ruching of white taffeta; low-necked waist; collar of taffeta, edged with ruching; bows and belt of pale blue velvet ribbon. Pattern, cut to measure, 75 cents.

Fig. 250.—Dress of pale blue veiling, embroidered with blue dots. Skirt tucked at waist and trimmed with lace ruffle; waist also tucked; belt of Liberty silk; elbow sleeves; collar edged with lace. Pattern, cut to measure, 75 cents.

Fig. 251.—Dress of pink crêpe. Skirt tucked in clusters and trimmed with lace insertion and ruffle, or scrolls of narrow shirred ruching; the corsage is made of tuck bands and insertion, also the sleeves. Pattern, cut to measure, 75 cents.

Fig. 252.—Dress of taffeta sou-ple. Skirt tucked lengthwise. Edge trimmed with ruching or lace; waist tucked and trimmed with berthe. Short puffed sleeves. Pattern, cut to measure, 75 cents.

CHILDREN'S CLOTH DRESSES AND COATS.

(Illustrated on page 21.)

Fig. 253.—Coat of mode cloth arranged in plaits. Collar cut in points and edged with fur; bishop sleeves; narrow cuffs. Pattern, cut to measure, 75 cents.

Fig. 254.—Coat of tan cloth. Deep collar, edged with beaver fur and lace ruffle; sleeves trimmed with fur. Pattern, cut to measure, 75 cents.

Fig. 255.—Dress of military blue cashmere. Skirt has inverted plait at each side seam; trimmed with gold and blue braid and stitching; waist opens over vest trimmed with braid; fronts tucked and ornamented with buttons; sleeves have turned back cuffs, edged with braid; puffs of mousseline de soie; narrow cuffs; belt of tuck cashmere. Pattern, cut to measure, 75 cents.

Fig. 256.—Dress of plaid suiting. Gathered skirt; bolero jacket trimmed with stitched bands of plain cloth. Sleeves with turned back cuffs of stitched cloth. Pattern, cut to measure, 75 cents.

FALL MILLINERY.

(Illustrated on page 11.)

Fig. 1.—Round hat of black velvet. Brim slightly raised at left side; trimming of black satin Liberty.

Fig. 2.—Toque of emerald green mirror velvet; soft puff crown; trimming of ecru lace and black plumes.

Fig. 3.—Hat of wood-brown, mirror velvet raised in high puffs in back; two strass buckles in front.

Fig. 4.—Round hat of slate-gray felt. Brim faced with violet velvet; trimming of violet velvet, spangled gray net and two stiff plumes.

Fig. 5.—Beret of old-rose and black velvet, trimmed with ostrich plumes and gold buckles.

LATEST MODELS AT F. BOOSS & BRO.

(Illustrated on page 10.)

The models shown on page 10 of this month's issue are exhibited by F. Booss & Bro., and are among the handsomest of their extensive collection.

The first is a long coat of baby lamb, cut into scallops at the bottom and trimmed with revers of mink. The storm collar is faced with mink and the sleeves have a narrow fur edging. The collar fastens with a handsome clasp.

The second illustration portrays an evening wrap of silver gray satin, lined with old-rose and trimmed with bands of chinchilla. It is further enhanced with a deep ermine cape, also ornamented with chinchilla, and the latter fur furnishes the soft facing of the Medici collar. In the third figure a three-quarter coat of

sealskin with chinchilla revers is shown. Particular attention is called to the narrow turned back cuffs on the sleeves.

SOME BEAUTIFUL GOWNS AT MEYER JONASSON & CO.

Through the courtesy of Meyer Jonasson & Co. the PICTORIAL REVIEW was permitted an advance glimpse of some of the gowns made for well-known leaders of fashion in the metropolis. Rich materials, together with perfect taste, combined to make a perfect whole, and added another series of triumphs to the established repute of the firm.

One of the gowns was of heavy black satin, the trained skirt trimmed with an accordion plaited satin flounce, edged at the hem with a ruching of mousseline de soie. Above the flounce ran a trailing vine dotted with conventionalized wild roses. The latter were embroidered on the material with white silk, and the centers dotted with rhinestones. The vine was embroidered with steel beads and spangles. The edges of the waist were embroidered with a narrower border, and the extreme edge was finished with lace and satin appliqué. Sleeves tucked lengthwise ended in short puffs of tuck mousseline, and these puffs were again completed with narrow turned-back cuffs of satin, ornamented with rhinestone buttons. The vest, of white mousseline appliqué with lace, bloused over the belt and the collar, was trimmed with pale green panne bands held with rhinestone buttons. Revers of shirred mousseline completed the corsage.

Another handsome gown was of black craquelé net appliqué with taffeta, the appliqué patterns edged with narrow black chenille. The edges of the corsage, which opened over a white lace vest, were bordered with extension pieces of gold tissue and pale blue panne. The sleeves were trimmed at the wrists with bands of gold tissue, panne and bow knots.

A chic afternoon toilette of pale biscuit crêpe de Chine had a deep flounce headed with two shirred puffs, lace and narrow black velvet ribbon. At the top was a yoke of bias tucked crêpe finished with narrow straps of crêpe over black velvet ribbon edged on both sides with narrow lace. The corsage was entirely tucked and trimmed with lace and black velvet ribbon.

The collar had a unique garniture in the shape of overlapping straps of black velvet held with small steel and gold buttons. Sleeves tucked lengthwise, completed with narrow cuffs of lace, buttons and ribbon.

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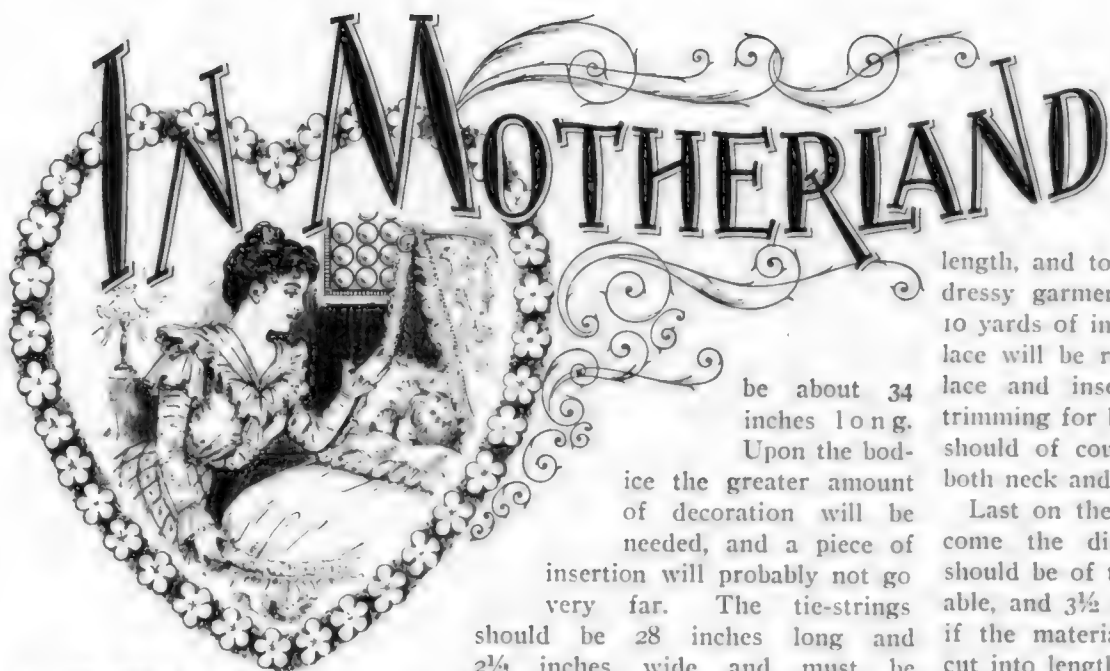
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HE fashion of infant garments has altered but little during the flight of years, it is still decreed that for the first three or four months of the baby's life he shall be enveloped in the time-honored long clothes. These

tiny articles may cost a fabulous sum or the reverse, but for an ordinary, economical layette I suggest the following list: Three gowns, four nightgowns, four cambric shirts, three flannel bands, two swatches, four flannel pilches, one mackintosh pilch, eighteen diaper towels, six bibs, three pairs of woolen boots, two head flannels, one muslin robe, one cloak and hood, one little crochet jacket.

First we will arrange about the shirts which may either be made of fine nainsook or cambric. Three-quarters of a yard is about the width of these materials, and $1\frac{1}{4}$ yards will be sufficient for four little shirts. Cut the cambric so that the selvedge comes at each end of the garment. The armhole should come half-way between the middle of front and back edges, and should be $3\frac{3}{4}$ inches deep, slightly hollowed out. A little gusset is set into the corner of the armhole and measures just two inches across the top edge and half as much along each side edge. Have the hems as tiny as possible or the wee garment will be of very clumsy appearance. Trim the sleeves and edges with narrow Valenciennes lace; about one yard will be needed for each shirt.

It is best to buy the linen swatches ready made; a good firm one would cost only a moderate sum. These should always be sewn in place round the baby's body, pins of any kind being unsafe.

The gowns should be made of cambric. Each garment will require $2\frac{3}{4}$ yards of material with lace or embroidery sufficient to trim it daintily. The skirt should be adorned with insertion and tiny tucks and should

be about 34 inches long. Upon the bodice the greater amount of decoration will be needed, and a piece of insertion will probably not go very far. The tie-strings should be 28 inches long and $2\frac{1}{2}$ inches wide and must be hemmed all round. The bodice is cut with a sloped edge where the sleeve is to be set in. The depth of the bodice in front must be $5\frac{1}{2}$ inches, 5 inches under the arm and 7 inches from top corner of sloped armhole to waist, the width across between the two under-arm points should measure 12 inches, and across the waist 10 inches. The neckband is 12 inches long and should be $\frac{1}{4}$ inch wide. The back of the bodice is cut full and is gathered into the waist and neck; the width between the armholes across the back is $9\frac{1}{4}$ inches. Put a drawstring at neck and waist. The little sleeve measures 7 inches in its longest part and $5\frac{1}{2}$ inches at the curved side. $8\frac{1}{2}$ inches in its widest part and $5\frac{1}{2}$ inches at wrist. Allow enough material to admit of one or two tucks to lie on the right side when the sleeve is turned back to form a cuff.

The next garment to consider will be the nightgowns. These may be made after the same model as the dresses with less embroidery, or by having a small yoke in front and gathering the fullness of the gown into it. This yoke should be about 3 inches deep in the middle and 1 inch at the sides. This will be cut double and should be feather-stitched by way of adornment, the neck and sleeves edged with Valenciennes lace, $1\frac{1}{4}$ yards of lace being sufficient for each garment.

The petticoats should have the skirt measure about 30 inches, and the bodice should be $5\frac{1}{2}$ inches deep and 25 inches round, the same fine material would be needed for the other garments, and the skirt might be adorned with tucks or embroidery according to taste; soft Valenciennes lace should be put round the neck and sleeves.

The most important garment of all as far as outward appearance is concerned is the robe, and of course this may be as elaborate as one could wish. It should have either long or short sleeves according to the season of the year. It is usually composed of the finest cambric, muslin or linen, with tucks, lace and insertion *ad lib.* The strings are dispensed with and the trimming which adorns the front

of the tiny bodice is continued straight down the skirt, widening as it reaches the bottom of the gown. The skirt should measure 34 inches in

length, and to make a really pretty, dressy garment 3 yards of muslin, 10 yards of insertion and 7 yards of lace will be required. Valenciennes lace and insertion is the favorite trimming for baby's garments. There should of course be drawstrings at both neck and waist of the robe.

Last on the list of cotton articles come the diaper towels. These should be of the best diaper procurable, and $3\frac{1}{2}$ yards will cut into six if the material be 40 inches wide, cut into lengths of 21 inches with $\frac{1}{2}$ inch allowance for each hem.

We now come to the flannel garments, and it is hardly necessary to state that this material should be of the best and softest description possible. A flannel band is always worn next to the skin, and is fastened in place by stitching—never by pins. The band must be $22\frac{1}{2}$ inches long and 5 inches wide; turn in the edges about $\frac{1}{4}$ inch and herringbone neatly.

The pilches are of a rather coarser flannel, $1\frac{1}{2}$ yards being sufficient for four, each pilch being half a square, and should be bound all round with flannel binding. The night flannels are the most elaborate of the whole, and measure 36 inches in width and 32 inches in length. The back has three box plaits from top to waist, and these are feather-stitched into place to the length of $5\frac{1}{2}$ inches which brings it to the waist line, and from here the fullness falls freely. The top edge of the bodice measures $8\frac{1}{2}$ inches from corner to corner, the armhole curve being 3 inches wide and $1\frac{1}{4}$ inches deep, while the fronts overlap each other and fasten at the side with three tapes; the tiny shoulder straps are 5 inches long and consist of $\frac{1}{2}$ inch flannel, bound with flannel binding. This binding edges the whole garment, which may be finished with feather-stitching. The day flannels are made with a bodice measuring $5\frac{1}{2}$ inches in depth, and the flannel is eased into it around the waist. The head flannels are merely a square of very fine flannel embroidered all round the edge, and finished with a scalloped, button-holed border. These flannels should measure $\frac{3}{4}$ yard square and may be either white or colored.

The woolen boots may be either knitted or crocheted.

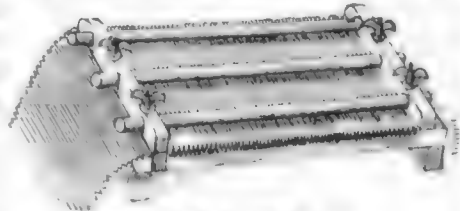
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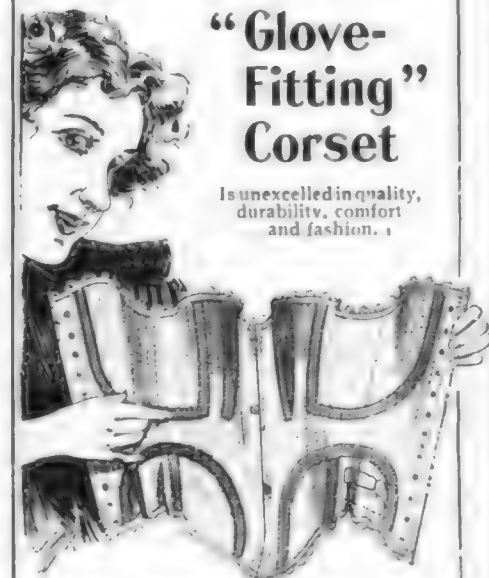
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MISSSES' PARTY DRESSES.

(Described on page 13.)



CHILDREN'S FROCKS.

(Described on page 16.)



CHILDREN'S PARTY DRESSES.

(Described on page 16.)



CHILDREN'S CLOTH DRESSES AND COATS.

(Described on page 16.)

Woman Everywhere

FEELINGS.

WHAT a wonderful difference the addition of a single letter will often make in the meaning of a word! Take, for instance, feeling and feelings. A feeling person is one to be liked, is kind, considerate and sympathetic, is one who is able to feel both with and for others; while a person with feelings is one to be dreaded and avoided. It is the same with a person who has nerve, and one who has nerves. There is really no greater trial for anyone—man or woman—than to have to live with a person who has feelings. It tries one's temper, and destroys the comfort and happiness of daily life. A whole list of adjectives might be used with truth when describing such a woman. For one thing, she is most dreadfully touchy, for not only is she always ready to take offense, even when it is not intended to be given, but is actually on the lookout for it, and, what is worse, finds it, or imagines she does, which is quite as bad, lurking in every incident, and hiding beneath the most trivial expression. The ingenuity she displays in finding it is astonishing, and astonishing, too, is the suddenness with which she drags it forth and holds it out to the view of the innocent offender. Many people are apt to confuse feeling with feelings until they have learned the difference from experience, but when they have learned it never forget their lesson, and can recognize the real thing at once. Those who have feelings consider that they are also most feeling, and so they are, in one sense, most feeling towards themselves, but have, or, at any rate, show very little towards others. In fact, what they call feelings is but another word for selfishness, which, as we all know, takes upon itself many and various disguises. Their outlook upon life and its duties is from but one point of view—that of their own—which is of necessity but a limited one. The pivot upon which all their thoughts and actions turn is self. Words, too, have a different meaning when applied to themselves. Others may be touchy; they are only sensitive. Plain truths, when spoken by others, are harsh, even brutal, but merely candid, and spoken from a sense of duty, when uttered by them. But there is no need to multiply instances. These people believe in themselves so fully, and in the truth of their opinions, that they cannot see that they err in any way. Many a wife and mother who cultivates feelings, and is a real trial to husband and children, very often because of this cultivation, is fully persuaded in her own mind that she is one of the best and most unselfish of mortals, and tells herself and others as well, that the welfare of her dear ones is her first care and consideration, and that all she does and does not do is done or left undone for their sakes rather than her own. If only they would do as she wishes and advises, everything would go right and be well with them. It is this that is the stumbling-block and rock of offense that destroys the peace and comfort of many a person and many a home. Everything must be done as she wishes and advises. That is what a woman with feelings, whose range is self, requires of all around and belonging to her; and if this requirement is not fulfilled then she is hurt, annoyed, aggrieved, unappreciated. People who are so much occupied with their own feelings have not the time, and therefore soon lose the inclination, to study the feelings of others. For to do this rightly one must have a heart at leisure from itself, must have a wider, fuller range of vision than one can obtain from the little space on which self so often sits enthroned, otherwise it is not easy to distinguish for ourselves, whatever we may do for others, the real difference that lies between a person of feeling and one who has only feelings.

NOVELTIES OF THE MONTH.

WHAT to choose and what not to choose is the secret of a successful wearing of jewelry. Imitation jewelry ought never to be worn, but nevertheless some of this jewelry is so well imitated that one meets it on all sides. Of course, there are so many things which are so patently shams, while others may be classed under the inoffensive title of good imitations. And again, there are others which betray themselves not at all. To the second class belong all paste ornaments and to the third those small brooches, pins, studs and charms, of which there now exists such a variety.

From Paris comes the useful utilization of the neck chain. Mounted on to them by having the chain run through either side of a slot in the case, is a watch, naturally of most elaborate decoration and a very small face, and by some spring mechanism in these slots it can be fixed anywhere up or down the chain, the ends of which are thus left free, and, both

being fitted with swivel holders, can be adorned with as many charms as the heart of the wearer desires.

And what charms we can have! Poupées, hearts, knaves of hearts, the lucky bean—which is particularly pretty in its enameled form with just a tiny stone set low down.

"Froggie would a-wooing go," we have all been told, and his frantic efforts on a tiny gold ladder, presumably when on wooing bent, are amusingly set forth by a new brooch. For perfection of design and execution nothing could excel Froggie, as he is seated on a gold lily-leaf, the surface of which is rough and glistens almost as if water were upon it. In other designs there are crescents of red enamel and tiny circles set with stars working in their orbits. The safety pin heart is fashioned from gold wire, and is an excellent lace fastener. To nestle in the billowy masses of chiffon and lace are the daintiest turquoise-encrusted swallows with their dainty burden of a turquoise heart.

Shamrocks are still worn, both for charms and brooches, but their latest abiding places are on chatelaine bags, where a tiny leaf is fastened close to the bottom and a large one used for the buckle by which the bag is attached to the belt. New designs in gun metal pencils and cases are constantly put forth. They are sometimes studded with the tiniest of turquoises and sometimes have the push button of that stone.

A very beautiful, because simple, slide caught my eye on Broadway. It was set with brilliants and had a pearl in the center. These slides, for broad bands around the neck, are much worn abroad. A very pretty novelty, also recently imported from abroad for one of our exclusive belles, is a complete set of narrow velvet—a band for the neck and one for each wrist, a tiny bow at one end and a diamond buckle and slide in the middle of the bands.



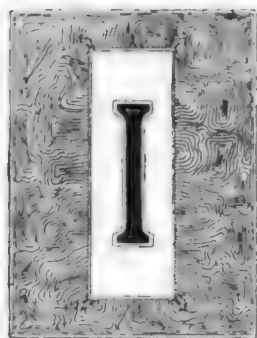
Fashion has come to the rescue of the male visitor of the theatre and decrees that we shall not any longer wear hats either large or small, but must envelope our tresses with the daintiest and gauziest of lace scarfs on our way to and fro.

These scarfs are mostly Chantilly or black thread lace, and are equally becoming to the tender, motherly face framed with white hair and to the fresh young beauty whose blonde curls are but barely hidden under the meshes, whose eyes sparkle bewitchingly as she twines the scarf around her neck and arranges its soft folds under her dimpled chin.



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CORRECTLY SEWING AND FINISHING SEAMS.



In sewing seams more than in any other kind of sewing the importance of sewing straight is apparent. And not alone straight but even. In

order to do this it is equally as necessary to have the basting done just as carefully in order to have the stitching inside or outside of the line of basting, in this manner avoiding the possibility of catching the basting thread with the stitching, or of breaking the sewing when the basting is pulled out. If all seams are traced before basting it will be found of great assistance in sewing straight. The seams of a skirt are, as a general rule, stitched about three-eighths of an inch from the edge and are always sewed from the bottom up toward the top, with the straight edge on top or on the upper side, under the presser foot of the machine. It is of the utmost importance to keep this seam perfectly straight, and as has been stated above all seams must be a perfectly straight line because the slightest unevenness will show on the right side after the seams are pressed. Crooked and uneven seams are often the cause of a skirt not hanging well. Where two bias edges are joined they must be strengthened with a linen tape at least half an inch in width.

No decided rule can be given as to the width of seams. When patterns are employed on which no seams are allowed it is customary to allow not more than half an inch for seams.

After a waist has been fitted and is ready to be stitched it will be found prudent to adhere to the following rules: First, stitch the center back seam, commencing at the neck and sewing down. Next the curved seams are stitched by placing the back on the machine and the side-form under the presser foot. The left side-form is stitched from the top down and the right from the bottom up. Darts are stitched from the bottom up terminating them sharply at

the top. It will be found that darts are one of the most difficult problems of dressmaking because the sewer is so apt to terminate her darts too abruptly, thereby causing an unsightly point that is very much in evidence on the right side.

It is a wise plan, and indeed a customary one to allow the threads to hang at the end of each seam in order to knot them securely when the seam is finished.

Shoulder seams are stitched with the front of the waist on top or toward the outside. Sleeves are sewed with the upper sleeve on the machine and the under sleeve on top.

Then remove all basting thread carefully in order not to break the stitching, and trim off the edges nicely. The center seam of the back is clipped at the waist to within one-eighth inch of the stitching, and once more about three inches above. The side-form seams are also clipped in this manner, which prevents the outside from puckering, a fault only too common with home dressmakers. The same applies to the under-arm seams. In fact all edges of all seams should be clipped when there is any possibility of their causing the outside to wrinkle. Under no circumstances should the darts be cut to the uttermost point as that would pull the material and of course hopelessly spoil it by fraying. All seams must be pressed open when finished.

It is customary to finish all seams by methods suitable to the materials of which the garment is made. Goods that fray easily should be bound with bias strips of silk or taffeta binding. To do this neatly fold the binding over the edge and sew both sides simultaneously, thus doing away with an extra sewing which would take up so much more time and would not be an improvement to the appearance of the whole. Always work from the top or upper side of the seam, being particularly careful when adjusting the binding around the clipped edge to see that it is loose enough to permit the seam to lie perfectly smooth and flat. Drawing the binding too tight will not only cause the outside to pucker but will ruin the fit of the entire waist. The binding of the darts may be run up on one side folded and sewed across the top and run down on the opposite side, without cutting binding.

Another method of finishing is to place the edge of the lining and the edge of the material together, after carefully turning in the edges, and then slip-stitching them, or, if desired, overcasting them.

Cloths and heavy materials that do not fray are finished with over-casting, working from right to left with very small stitches. These edges may also be pinked. This method of finishing is preferred by a great many as there is no risk of drawing the edges.

On heavy garments that have no other lining the seams are bound with bias strips of silk, satin or farmer's satin. This is the usual finish for jackets and coats.

All seams should be pressed before binding them if this is at all possible.

Such waist linings as are made separate from the outside material are joined with ordinary seams. Cut off the edge of one side about half its depth and turn down the uncut edge over the cut edge, and stitch or fell in position.

To make the French felled seam, commonly used in thin material, sew the wrong sides together, making an eighth of an inch seam outside the regular seam. Cut off the edges as closely as possible and turn the parts of the material at the seam so that the right sides will come together. Then make another seam by joining the two sides of the material over the raw edges of the first seam. This process will give a perfect seam and will do away with all raw edges, hence no further finish is necessary.

Clip all selvedge seams to prevent drawing on the outside. As a rule the selvedges are cut away before the material is made up. Never tear goods, especially woolen materials. By so doing it will cause the edge to draw tighter than the outside, and in no way can the trouble be remedied.

Accuracy in every detail is one of the first laws of successful dress-making, not only because the result is pleasing to the eye, but because no garment can be perfect without it. The slightest deviation from a measurement, any neglect to fasten the ends properly, or to carefully hide rough places, will often utterly spoil a garment. The amateur must not allow herself to think that a little more or less here or there, or a hasty finish that will not show, will make no difference in the general. Absolutely correct measurements and neatness of finish are one of the foundation laws of dressmaking, and must be as thoroughly obeyed as were the laws of the Medes and Persians.

Broadcloth and satin should always be used with the nap running downward. Velvets, plushes and Astrachan must have the nap or pile run upward. Always have the nap run the same way on all the various parts of a garment or it will look as if different materials were used.

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The House Wife

THE APPLE OF PARIS



There is no woman so radical in her views that she will dare omit the traditional turkey from her Thanksgiving menu, although there are many substitutes in the shape of game, but thinking that our readers will agree with us that there is nothing better than a juicy tender turkey, we have included this fowl in the following menu, which is quite elaborate. However, there is one point about it which should comfort the woman who does not intend to indulge in many courses. She can omit two or three and still have a respectable banquet.

First should come oysters on the half shell, a dish which has the great advantage of being easily prepared. The soup should be a light one, like clear bouillon or consomme, as the dinner will of necessity be heavy. Sardines on toast will serve as the fish course, a light dish being preferable here. Between the fish and the roast, there may be served chicken patties with currant jelly, broiled woodcock or reed birds. The roast turkey should be accompanied by its faithful attendant, cranberry sauce, and three or four vegetables. Between the roast and the salad it is a wise plan to break the monotony of heavy dishes with an ice. Then celery salad with wafers and cheese may be served, and the feast be brought to a triumphant close with frozen pudding, nuts, raisins and coffee.

Now a few words as to the preparation. For sardines on toast select good-sized firm ones, arrange in a double broiler and broil over a brisk fire two minutes on each side. Place on long, narrow strips of toast, from which the crust has been removed, and pour over them a butter sauce made of half a cup of melted butter, a little chopped parsley, a salt spoon each of salt and pepper, and the juice of a lemon.

Chicken patties are made by mixing two cups of finely chopped chicken, a quarter of a cup of chopped ham, four tablespoonfuls of sifted bread crumbs, one of minced parsley, a teaspoonful of capers, four tablespoonfuls of lemon juice, a teaspoonful of salt, a pinch of cayenne,

and enough hot milk to make the mixture moist. Patty pans are then lined with puff paste, the chicken poured in and a partial cover of the paste fitted on. They should be baked in a quick oven.

If small broiled birds are used instead of chicken patties, they should be split down the back and broiled over a clear fire. When they are done they should be dressed with pepper, salt and butter. Then they are ready for the table.

Of course every woman has her ideas about cooking turkey and cranberry sauce, but it may not be out of place to say that the secret of having a good, juicy roast turkey is frequent basting and an even moderately hot oven. A twelve pound turkey should remain in the oven for two and a half hours. Cranberry sauce is much more delicious if it is passed through a fine sieve before the sugar is added in order to free it from the skins.

To decorate this table of course all the best china and silver will come into play. A rather pretty idea is to have a bunch of yellow chrysanthemums tied to the chandelier above the middle of the table, with yellow ribbons extending from the chandelier to the plate of each of the diners, and the name card at the end of the ribbon. Another bowl of chrysanthemums placed in the center of the table will furnish enough decoration.

The following recipe for mince-meat comes from one of the best known chefs in the country: Take one and a half pounds of lean meat and the same quantity of suet. Mince finely; add allspice, one ounce; cinnamon, one-half ounce; cloves, three-quarters of an ounce, all finely powdered. Take four pounds of stoned raisins and four of currents and fifty Baldwin apples. Chop all this very fine and add to the other ingredients, together with one pint of best French brandy, one pint of white wine, the juice of an orange and a lemon, two and one-half pounds of sugar and four ounces of minced citron. This will be found a most delicious mince-meat; and the quantities can easily be figured to the requirement of large or small families by lessening or increasing the quantities.

Home-made Glacés: Take two parts of granulated sugar and one part of cold water in the quantity desired. Stir together in a saucepan. Let this mixture boil until a little dropped into cold water becomes at once as brittle as glass. Then pour into previously warmed cups. Drop into it figs, white grapes, parts of orange, nuts and any small fruit or parts of fruit. Fish out as quickly as possible with silver fork or flat spoon, place on greased pans and set out in the cold until thoroughly hardened.



Beautiful hands are what we all desire, yet rarely indeed do we come across what may be truthfully termed perfection. Of course we cannot alter the shape of our hands, but what we can and ought to do is to preserve their skin and health generally. During the winter season the cold winds play sad havoc with them, rendering them harsh and rough to the touch, than which nothing can be more objectionable. Now, a little emollient, such as cocoanut oil, lanoline, benzoin, or glycerine and rose water rubbed while the hand is still wet from washing, will work wonders, if you will persistently rub a little in after washing, it being especially beneficial to wash the hands in warm water the last thing at night, to rub in a little emollient, and to sleep in gloves, which, however, must have the tips of the fingers cut off, otherwise the nails will be rendered soft and brittle.

Frequent washing in cold water tends to make the hands coarse, therefore wash them preferably in lukewarm water in which a little ammonia or borax has been dissolved, while if oatmeal be used in the place of soap it will have the effect of whitening the flesh.

Some of us are obliged to assist to a certain extent in household work, but even then we have no excuse for rough and discolored hands. Gloves can be worn during the performance of many duties, such as when dusting, &c., while after every piece of work that soils them they should be thoroughly washed in warm water, and only pure soap used. Care must be taken, especially during the frosty weather, that the skin is thoroughly dried, otherwise sore and rough hands will be the result. Use the towel briskly until they feel smooth and soft, after which you can rub in a little bran, which will impart a most delightful feeling of niceness and neatness.

Perfect cleanliness is the greatest adjunct to beauty, but for all that do not wash your hands too often. Washed seldom but *thoroughly* they will keep in a far nicer condition than if they are continually being "rinsed" as it were, which simply serves to grind the dirt into the pores.

Stained and hard hands should be rubbed over with the juice of a lemon. Chapped hands can be cured by the use of mutton suet, while glycerine suits some skins better than aught else. Application of best salad oil is also said to be of benefit, but as "prevention is better than cure," always well dry your hands, as the neglect of this is the chief cause of chapping and if you

will only rub over the backs of the hands with a little lemon juice, the skin will remain smooth and nice all the season through.

If you are obliged to keep your hands in soap-suds for any length of time, immediately after you have finished washing rub them over with lemon juice or with eau de Cologne, then dry briskly by rubbing the palms together, the acid in these destroying the effect of the alkali in the soap, and making the hands white and soft.

Red hands are often benefited by being washed in oatmeal water, that is, take some fine oatmeal, boil it in water for about an hour, strain, then night and morning use the liquid to wash in, which, however, requires to be made fresh every day, as it soon turns sour and smells very disagreeable. For exceptionally red and harsh hands a few grains of chloride of lime may be safely added to the soft warm water you wash them in, but remember to remove your rings or they will be tarnished.

Common salt is very efficacious for removing incidental marks from the hands. Use it exactly as you would soap, but on no account use soap itself, as this generally renders the stains even more difficult of removal.

For damp hands, bathing occasionally in alum water is good, also to wash in water in which a little borax has been put.

With regard to the nails, Victor Hugo once wrote: "God took His softest clay and His purest colors and made a fragile jewel, mysterious and caressing—the fingers of a woman—then he fell asleep. The Devil awoke, and at the end of that rosy finger put—a nail." The nails want special attention, as do the hands, and ladies troubled with brittle nails should apply a little cold cream or sweet oil once a day after washing, to supple them.

WOMEN OF ALL NATIONS

II. GERMANY.

HERE is a curious contrast between the dreaminess of the German character and the life of positive heaviness where the agreeable is largely sacrificed to the useful.

This contrast is well described by Tissot, who says with amusing justness: "The German regards life as perpetual moonshine in a continually verdant arbor."

That is the particular character of the German, whose type varies essentially on the Spree, on the Danube, on the Rhine. This soft radiance diffuses itself in their eyes, that also reflect the pale skies and the murmuring waves; it is

this which exalts their sentimentality at the cost of their *céréalité*.

This true national type rises triumphantly on every side with its own particular charm. We meet it on the banks of the Rhine, studded with feudal cities, mysterious depths and cathedrals with dainty, almost lace-like carvings; we meet it in their ancient burghs, flourishing with many an epic souvenir. It is beside the glaucous waters where sirens disport among the rocks that the German woman rises with her tranquil grace and her serene beauty.

She is very beautiful, the Gretchen of the poets. Her form, perhaps with a little too massive fullness, becomes refined under the pale turquoise-blue sky. She overcomes gracefully every obstacle with the ease of one of her native grand rivers, and her blue eyes scintillate with opalescent tints. She is very beautiful with her golden hair, her red lips and her pearly teeth. Her face is full of grace and sweetness, her voice resonant with the music of the harp. She is the exquisite fairy of the German legends, the mystic figure of the Nibelungen, the Marguerite for whose sake Faust sold his soul to Mephistopheles, the beautiful dream that culls the blue flower of eternal love.

But this is not the unique type of the German. Further away on those rude shores that the Baltic caresses with its savage breezes the blond fairy is transformed from a seductive woman into an imperious grenadier. She possesses perhaps the same essential virtues, the same esprit of the race, although they are differently expressed. Her soul is of an essence less fine, her heart of another fibre. She is straightforward, direct, inflexible, unyielding. If her fairy godmother laid any charms in her cradle she forgot to teach her how to use them. Seeing her, one would never exclaim, as with a Prussian, "She is delicious," but our judgment would be involuntarily formed as, "She is a masterful woman."

On the Danube the type becomes more Viennese. The strains of the melodious waltzes roll along their enchanting course with a victorious grace and here we find the gayety that is lacking in the women further north.

The German type is, as we have observed, essentially varied. But everywhere we find again the primordial character. The grenadier and the

blond fairy of the Danube and the Rhine all wander through green arbors under perpetual moonshine.

Taken as a whole the German woman is very pretty, although her mouth may be a trifle large, her figure too solid, the lines a little too uniform. Her education is very complete, although her wit is not vivacious. She understands cooking and philosophy, can handle the needle and is up-to-date in music. She writes sonnets and cooks soups with equal relish. She sings of love and of the practical with an inimitable amplitude of which we have no conception.

To the German woman love is a religion, a priesthood in which she is the respected priestess. It is the Alpha and Omega of her life. To the American love is nothing but an associate; to the Englishwoman, an austere companion; to the Parisienne and the Viennese a little wicked god, not always serious; to the German it is a mysterious and sovereign deity dispensing infinite joys.

Despite her modest air, the German woman is not timid. On the contrary, she seeks to please, to provoke homage. She is versed in the most arduous sciences, can intelligently discuss the most complex questions, is clever, quick and apt at languages. But her conversation is not sprinkled with that Attique salt that enlivens the Paris salons. She is an artist without the seductiveness of art.

As a whole, the German woman has many precious qualities, but she lacks that particular something that makes the exquisite woman.

In her gowning she is apt to ignore the science of the adorable harmonies of line and color in which her French sister is so apt a pupil. But her household is divided into departments and is superbly organized. Her heavy, ponderous furniture is comfortable, her linen chests fragrant with the odor of lavender. Her table is copiously supplied with an abundance of nourishing food.

In her attire the German woman is apt to pay more attention to the utility of the material rather than its beauty, and purchases her gowns with the view of getting the most possible wear out of them. In any of the large hotels she may be seen during the traveling season dressed in her oldest suit, which she thinks just good enough for the purpose and she has a special predilection for skirts and separate waists even for evening wear, a thing of which a Parisienne would never be guilty.

As regards sports, she does not compare with either the English or French, her household coming first in her estimation, and if she takes up any particular game it is only spasmodically, and is never kept up season after season.





AN ENJOYABLE EVENING.

AN INTERMISSION AT THE HORSE SHOW.

THE Morgans were not going to use their seats at the Horse Show on Wednesday, and as they had placed them at my disposal, I concluded to take my niece, who is one of the new women as far as sports are concerned.

"It is a little dull at present. It generally is at first," remarked Mabel.

It is one of my privileges to take Mabel out two or three times a year, and her conversation on these occasions loses a good deal of its charm for one's self, from the fact that it is framed entirely for the benefit of the people behind and in front and next her on the other side.

"You chose it," I said. "I didn't think it was suitable at the time."

"Why not?" said Mabel.

She always asks questions that have difficult answers.

"Oh, lots of reasons," I answered. "Why don't you look at the ring and see what's going on?"

"I don't care a bit about it, till he comes on."

He is a certain four-in-hand driver for whom Mabel has an acquired admiration.

"I've got his photograph," she said.

"Mabel," I remarked.

Mabel threw a pretty sidelong look of apology to the middle-aged man next her, which immediately caused him to stop fidgeting and begin to smile. This won an interval of silence, but it was not for long.

"Oh, here he is!" exclaimed Mabel. "Isn't he sweet?"

"Don't be so silly, Mabel," I said.

"I thought you would think so, too. Miss Burton does."

"Why on earth should I, because Miss Burton does?"

"Mamma said the other day that your tastes were so similar."

Mabel will speak as though one were deaf.

A titter came from in front, and the middle-aged man was smiling.

Mabel continued:

"And she said that if you ever were going to settle down——"

"Mabel!" I said. "For goodness' sake be quiet!"

Mabel's voice dropped to a whisper.

"She sent him a buttonhole like a horseshoe, and he's signed a photograph for her. Do you think he would sign mine for me, and will you buy me another, Uncle Albert, in case he doesn't send mine back? She met him at a party last year, and he shook hands. Of course anybody would, and I don't see anything to be very pleased about, do you? Mamma shook hands with a waiter the other day at a party by mistake. Perhaps it is rather silly of her. Don't you think so, Uncle Albert?"

"Of course Miss Burton can do what she pleases, but aren't you rather young?" I ventured.

"Oh, I'm not very badly gone," interrupted Mabel.

"Where did you get that expression from?" I asked in amazement.

"Why, Uncle Albert, I heard you say it yourself when——"

When Mabel becomes both personal and reminiscent she is not merely disagreeable, but dangerous.

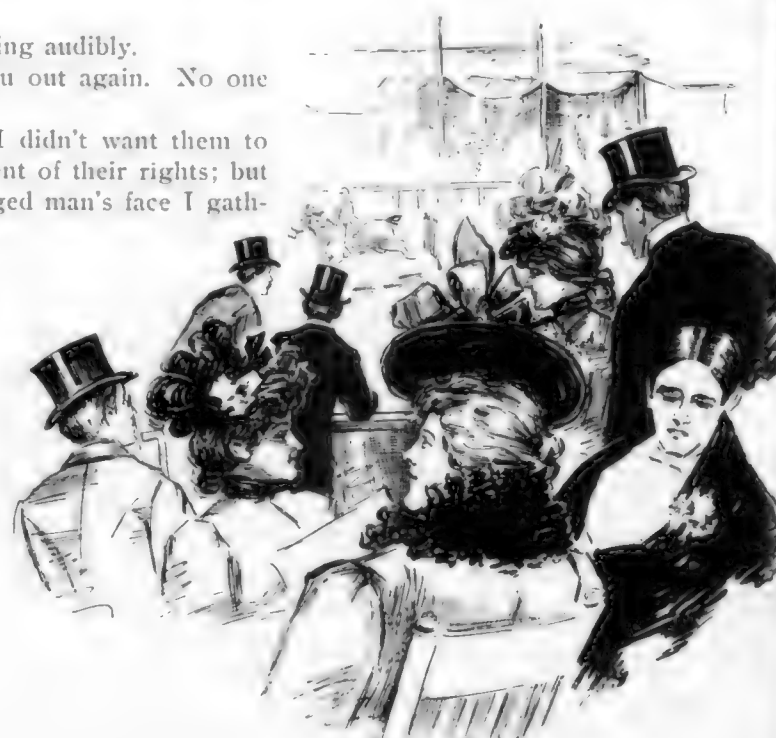
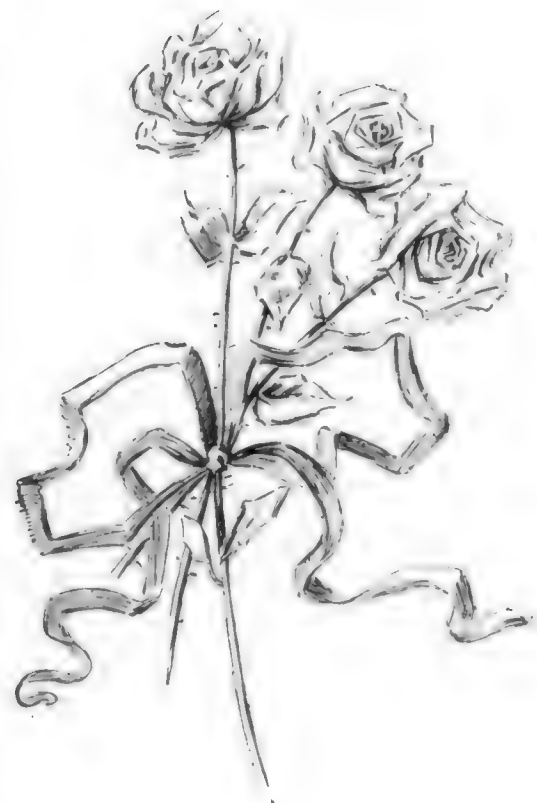
I trembled with a sense of being on the edge of a conversational volcano.

"Be quiet!" I said emphatically.

It was most trying. The girl in front was giggling audibly.

"If you don't stop talking I shall never take you out again. No one can pay any attention to the show."

I said this so that people might hear, because I didn't want them to think that I was any party to this gross infringement of their rights; but from the rather disappointed look on the middle-aged man's face I gathered that they didn't want to converse.





There are sources of entertainment at the show other than the horses. Mabel was evidently hurt. She looked at me reproachfully and then she whispered.

"I only like him, because I think he's so like you, Uncle Albert."

This was not flattery. It was sheer mendacity.

"You know you think nothing of the sort," I said.

"Oh, but I do. Perhaps Miss Burton thinks so, too."

The girl in front must have been a person exceedingly easy to amuse. She was giggling again.

"Oh, bother," I said irritably. "I don't care a penny what Miss Burton thinks."

"But mamma said yesterday——"

"You shouldn't listen to what your mother says."

"She told me I was always to listen to what she said."

"Yes, yes. But you shouldn't repeat things."

"Oh, I see!" said Mabel pensively. "But why not, Uncle Albert?"

"Mabel," I said, "you are more than I can bear."

She gave me a look of innocent, wounded surprise; then relapsed into silence with her eyes glued on the ring. The middle-aged man looked sympathetic.

But when she is at the show Mabel's attention does not very often wander from the audience, and before long she was again collecting mental impressions of the dress and deportment of every one around her.

Suddenly she touched me on the sleeve.

"Uncle Albert!" she said. "Who do you think is sitting just behind you? No, don't look round!"

"Well, who is it?" I asked her brusquely.

"Miss Burton!" she whispered.

I suppose I looked annoyed.

"Oh, Uncle Albert!" pleaded Mabel. "Please don't look at me like that! How was I to know?"

H. W.

LOVE AND REMEMBRANCE.

At Thangsgiving let Love go hand in hand
Link'd with Remembrance; for those near and far
Are with us, though we may not understand
Life's mysteries of why and what we are.

For Love will lead Remembrance many a way
Along which he alone may be the guide—
By-paths wherein to lingeringly stray
With thoughts more precious than the world beside.

And, haply, on the winter wind float chimes,
With airs æolian from some ancient tower,
Raised by a strong, brave soul of other times
To bear Faith's message on through shine or shower.

Then Love will whisper, magic-sweet and clear
With gentle cadence of a silver bell:
"Look up, beloved! list thee now and hear:
The song is *Peace, peace, peace*, and all is well.

"Look onward, onward ever; up, not down!
The children's cloudless days are very brief.
For them, in countryside or in the town,
Let this day of childhood's days be chief."

Kind Love is unforgetful with a grace
Nor time nor change may alter; tender, true,
Within the Present he may yet find place,
And memory shall blessings bring anew.—SELECTED.



WORK TABLE.

Embroidery on flannel is such easy and pleasant work and so satisfactory a method of beautifying underwear and children's garments of all descriptions, that the patterns given on this page are certain to find a welcome. They are equally suitable for working upon silk, or would work well on linen or cambric.

To transfer them the pattern may be pierced with a fine sewing needle and then stamped on the material with stamping powder and a pouncer. Another way would be to trace the design accurately repeated, in the case of borders sufficiently often to prevent constant moving of the tracing when laid on the material.

If a linen bond paper is used the design may be perforated and stamped, or the right side of the de-



flower bouquets and lined with pink silk in harmony with the silk muslin puffing inclosing the tiny arch handle.



sign may be laid on the fabric and traced from the reverse side with a fine knitting needle. This would not suffice for a thick fabric, but would answer for very fine flannel, silk or linen. Transfer paper is to be avoided, if possible, as it nearly always soils the material.

The smaller edgings, Nos. 1, 2 and 3, are adaptable to a variety of purposes, as trimmings to flannel or silk robes de nuit or dressing jackets, or borders for children's frocks or petticoats.

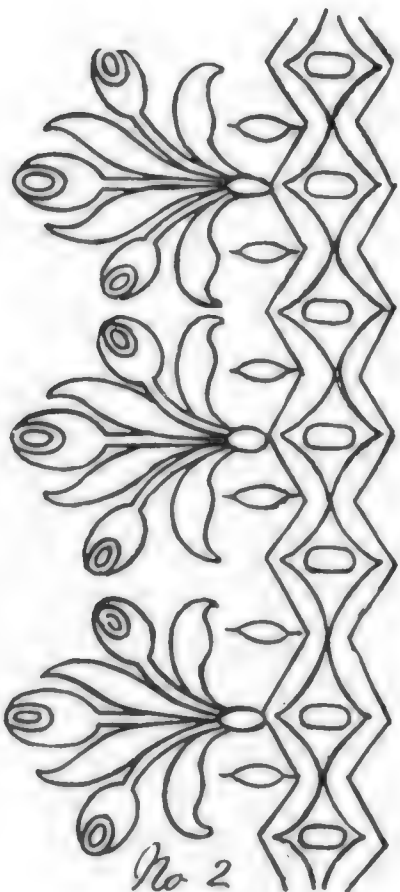
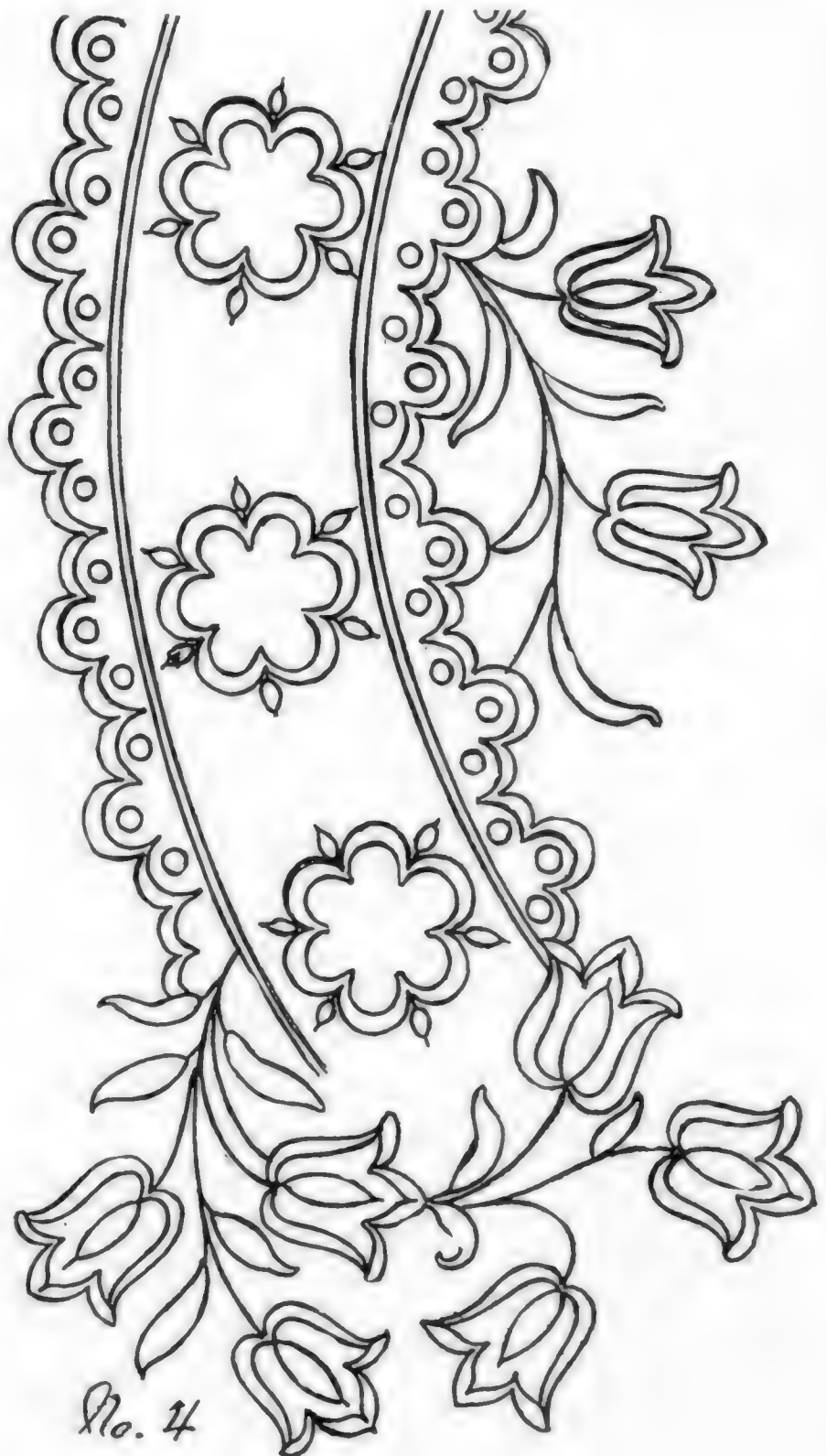
The festooned border, No. 4, is for a silk or flannel netticoat or dressing gown.

White floss is the best medium to use for embroidering flannel, and a pale blue or pale pink would also be pretty. Linen or cambric could be embroidered with fine white cotton.

FANCY WORK JOTTINGS.

A feature of the season is a combination of poker work and delicate painting on light colored materials. Formerly deep green and golden brown, with virginia creeper and other lovely but dark autumnal foliage, was the favorite decoration of this special craft. Now the French style is generally adopted, and preference given to white, lemon, and tender green plush, mostly relieved with bright full-sized blossoms, forming a frame or wreath round the serrated edges. Radiant roses, majestic tulips, luscious honeysuckle, narcissi, and convolvuli are lavishly scattered, not only on table runners, but on Duchess slips, forming a charming set with square and oblong d'oyleys and night sachets, bordered with fine silk pleatings of the same color as the ground and fluttering bows. Abroad, too, altar fronts, church vestments, and sanctuary hangings display this dainty decoration, which consists of blossoms most delicately painted or satined within a setting of black outlines and etched veinings lightly scorched by the incandescent point of pyrography. A similar treatment is conspicuous on tub-like bureau or waste-paper baskets made out of huge interlaced squares of shavings or straw ribbon, not plain, but moiré

wood, and encircled at both ends with a green wood band. In the centre is delineated with brush and paint little sprays of flowers. Smaller checks in pure white straw had been chosen for an old-fashioned work-basket equally enlivened with



Correspondence



FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to *Dress, Dressmaking, Millinery, the Toilet, Toilet Articles and Society Customs.*

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as us to print with the answer to your question.

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

Miss Fanny D., Ill.—You might match that gray, or have a slightly lighter gray in satin-spot voile or crêpe, and have a blouse made with some tucks and a little tucked or plaited yoke of pink silk. If you want a distinct blouse have something pink and white, but the gray will be pretty and you can vary it by sometimes wearing a lace collar over the pink yoke. For the new dress have a black open-patterned canvas or grenadine, or a lace robe. You might have this without lining, and wear occasionally a colored slip, sometimes black, and then add touches of color to the dress, and so make it appear as two distinct gowns.

Dora W., S. D.—You really need a black border to wear with that moiré skirt, as a distinct color is not fashionable for the blouse. If it is for evening wear, lengthen the skirt with silk lining, and cut the moiré along at the edge. Put a lace flounce or a couple of bias gauze, voile, or crêpe flounces on the lining, and bring the moiré over it in slight scallops, trimmed with narrow jet or other trimming. You do not describe the make of the yellow blouse but, however this is altered, it will not bring the costume up to date, as you suggest.

Jennie T., N. Y.—I certainly do not advise you to have that dress dyed, as it is quite fashionable in color, and could only be dyed a dark shade. The pastel tones are all delicate, and to have it dyed to any of these tints would be impossible. Leave it gray, and relieve with white yoke and collar, and trim with black and white. You could not possibly show the scarlet lining, as you suggest. The skirt must be entirely remade to a later pattern, and I should do away with the scarlet lining altogether. If it is not long

enough for the fashion, you might tab the cloth, and have a simulated underskirt of gray corduroy silk.

E. W.—I should remake that grenadine entirely, and line with a peachy mauve or a pale blue. You can use the black ribbon again, but not the green. Use any superfluous material for very tiny, scanty frills round the skirt, and bring the grenadine skirt over these, and finish with a narrow ribbon ruche. A small V yoke in tucks and high collar could be of the color, matched in silk, and left uncovered. Make a box-plaited back.

Mrs. K. S., Boston.—The color of your dining-room wall paper should be a deep turquoise blue. For the mantelpiece, have a slip of deep gold Roman satin, edged with ball fringe to match. You will find that a yellow and blue scheme will meet all your requirements, and go well with the oak woodwork.

Perplexed.—You should send your visiting card to all your friends, with your new address. This should be printed in the usual manner at the bottom left-hand corner of the card, and the day that you are to be at home written on the card. I do not quite understand from your letter whether you are to be at home only on one day—the third Thursday in the month—or every third Thursday. I fancy the former. In this case you would write under the printed name, "At Home, Thursday, November 15," and in right-hand corner the hours you are to be at home—say, from four to seven. The cards should be sent out about a week before the day.

J. D. C.—Simple remedies for softening and whitening the hands consist in the use of almond meal, cornmeal or oatmeal instead of soap, and then rubbing them with lemon juice or honey lotion or any similar unguent.

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From 1 to 3 inches.....	2c. per yd.
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" 11 " 15 "	6c. "
" 16 " 20 "	8c. "
" 21 " 24 "	12c. "
" 25 " 27 "	16c. "

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 everybody, since this fluid in an im-
 pure condition is capable of commu-
 nicating a variety of dangerous dis-
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 faint bluish tinge, and its clear,
 bright, odorless, and tasteless con-
 dition. It is, however, such a
 treacherous liquid that the brightest
 and most sparkling well water may
 often contain insidious poisons. It
 is, therefore, always safest and best
 to both boil and filter the water that
 is to be drunk. As this process of
 boiling makes the water appear
 lifeless and unattractive, it should be
 passed through a syphon to revive the
 sparkle.

**To Clean
 Painted Wood.**

As the varnish on
 painted woodwork is
 speedily removed by
 the application of hot, or even warm,
 water, a special process is needed
 when the paint begins to look dusty
 and soiled. Finger marks and dis-
 tinct smudges can be removed harm-
 lessly by the application of ammonia
 mixed with cold water. Should a
 general cloudiness alone distinguish
 the painted parts, they should be
 rapidly wiped downward with a flannel
 wrung out in cold water, whilst
 all moisture must be immediately re-
 moved by the use of a dry, soft
 towel. A brush should never be
 used to clean painted wood.

**"The Penny
 Saved,"**

A penny saved is a
 penny gained, as
 from our earliest
 youth we have been informed, and
 little economies in a household cer-
 tainly save in a year quite a notice-
 able sum of money. For instance,
 twine and string need never be pur-
 chased for use in a small household
 if all the string that comes into a
 house tied about parcels be carefully
 saved. A minute or two expended
 in untying the knots, rather than
 cutting the twine, and it can be put
 away in a handy receptacle, and will
 be always useful. Again, the large
 sheets of paper in which purchases
 are sent home from the shops should
 be smoothed out and rolled up for
 future use. Earthenware jam jars,
 cream jugs, etc., should not be
 thrown away, as they make capital
 receptacles for salt, spices, and so
 on. In fact, there are quite a num-
 ber of little things that, insignificant
 in themselves, will yet find some
 place in a careful woman's house-
 hold, and she should not allow her-
 self to be talked out of her care by
 the jest that she is stingy.

**A Furniture
 Polish.**

A very effective prep-
 aration is composed
 as follows: Take 100
 parts of sodium carbonate, 200 parts
 of white wax, 50 parts of alcohol,
 and 3,000 parts of cold water. Dis-
 solve the sodium in half the quantity
 of water, and bring the liquid to
 boiling point. Whilst boiling, add
 the wax broken into small pieces,
 and keep the vessel upon the fire un-
 til the wax has thoroughly melted.

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Fig. 269.



Fig. 574.



Fig. 646.

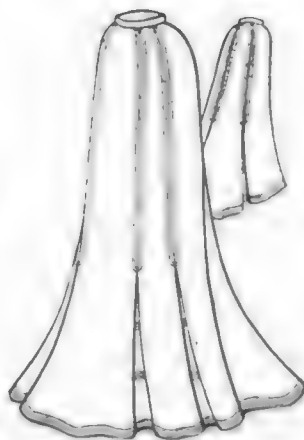


Fig. 603.



Fig. 635.



Fig. 280.



Fig. 1.



Fig. 33.



Fig. 251.



Fig. 252.

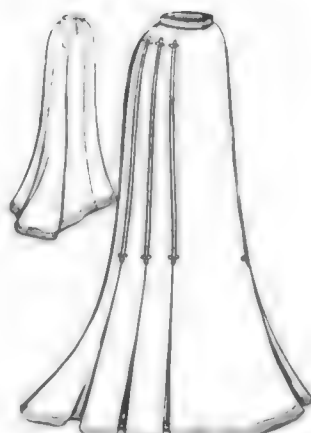


Fig. 662.

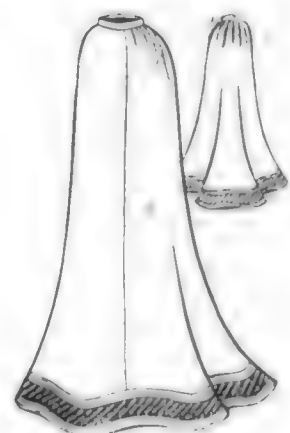


Fig. 588.



Fig. 677.



Fig. 244.



Fig. 629.



Fig. 587.



Fig. 259.

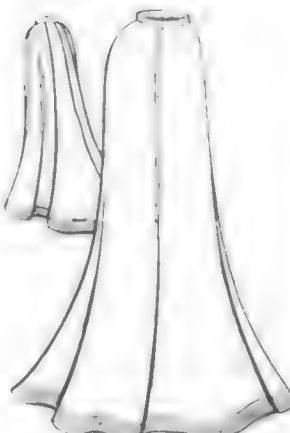


Fig. 631.



Fig. 272.



Fig. 589.



Fig. 263.



Fig. 234.



Fig. 602.



Fig. 231.

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Fig. 3. Bust, 30.



Fig. 24. Bust, 24, 26, 27, 28, 29.



Fig. 89. Bust, 30.



Fig. 84. Bust, 30, Skirt, 27.



Fig. 11. Bust, 36.



Fig. 56. Bust, 36.



Fig. 109. Bust 32, 34 and 36.



Fig. 10. Bust, 42.



Fig. 122. Bust, 36.



Fig. 155. Bust, 36.



Fig. 45. Bust, 30, 32, 34.



Fig. 154. Bust, 36.



Fig. 152. 8 and 12 Years.



Fig. 143. 12 years.



Fig. 139. 8 and 11 Years.



Fig. 43. Bust, 32, 34, 36, 38, 40.



Fig. 39. Bust, 36.



Fig. 55. Bust, 36.



Fig. 90. Bust, 32, 36. Skirt, 38, 21.



Fig. 38. Bust, 36.



Fig. 88. Skirt, 36. Bust, 36.

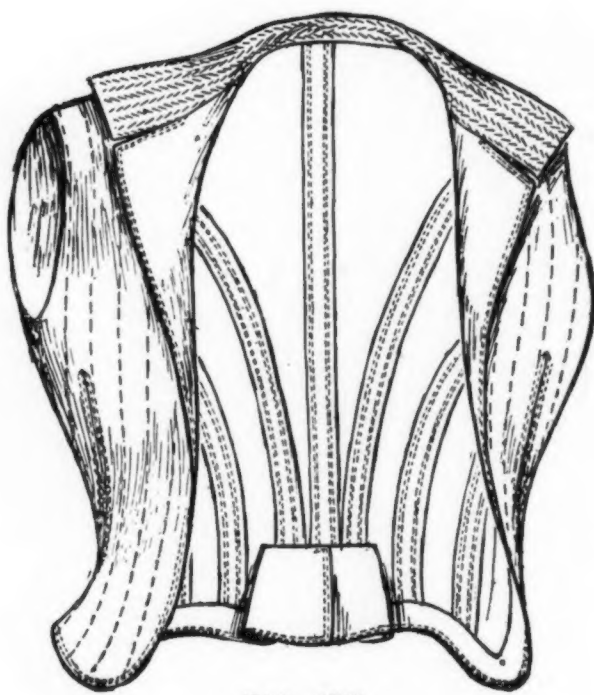


Fig. 102. Bust, 36.

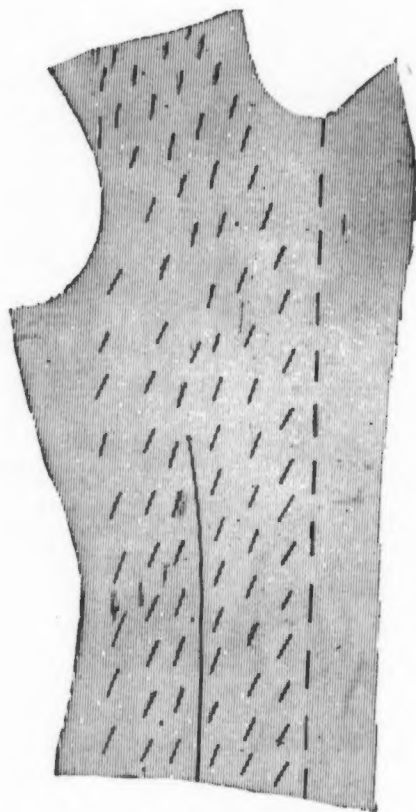
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DIA. VIII



DIA. VII

THIRD LESSON ON COAT MAKING—JOINING PIECES, ETC.

We will continue the instruction where we stopped in the last lesson, as the pieces for the Back, Side Body, Underarm and Front are now the proper shape, we are ready to begin basting up the seams and prepare for the second try-on.

We explained in the previous lessons how the seams were tailor thread-marked, how the canvas was shrunk and cut, and the garment made ready for the first try-on. After the alterations were made (if any were necessary), new thread-marks were put in. The hair-cloth was cut the proper size and shape, and then basted in the Front, and hair-cloth and canvas moulded into the shape of Bust.

Persons using the McDowell System can baste according to the directions given in the regular Instruction Book, and others as follows:

Many persons work entirely from the waist line, so we will begin basting the Back and Side Body together, placing them so the waist lines come even. Baste both pieces regular up to the armhole, and if they do not come out even, it makes no difference. Baste even from the waist line down. Now take the underarm piece and place it next to the Side Body so the waist lines come even. Baste even from the waist line up to armhole, and from the waist line down. Baste the seams of the other Side Body and Underarm piece in the same way. Then baste the center seam of the back, by placing both backs together, having them even at the top, basting the seam even to the bottom, taking care to have the waist lines at the center of the back come even.

BASTING CANVAS AND HAIR-CLOTH IN THE FRONT.

In basting the canvas and hair-cloth on the Front, baste from the top of the dart down, and then keep the material "smart on" from the top of the dart to the neck so the material is just a trifle easy on the canvas. Then one inch each side of this baste up and down the Front in this manner, basting the material and canvas together firmly as shown in Diagram VII which shows the basting threads as they would appear on the right side.

In basting the front dart begin about $\frac{1}{4}$ inch from the top, and baste evenly to the waist line, although the waist lines need not match, and continue from there down. We will now baste the Underarm and shoulder seams with the seams outside, as we desire to try on the garment again. This is more convenient if any alterations are necessary. In joining the Front and Back at the shoulder, hold the back piece easy on the front, as the front shoulder should always be cut some shorter than the Back to permit of this fullness.

Having properly basted the Back, Side Body and Underarm, and dart, stitch exactly on the sewing lines. This must be done very carefully, and when this is finished you are ready to press the seams.

PRESSING THE SEAMS.

After sewing up the seams, press them open and do not be afraid of pressing them too hard. Stretch each seam at the hollowest part of the waist so as to make the seam lay close in to the figure, and not bind. It is not advisable to clip the seams, for if you stretch the edges sufficiently, of the good allowed for seams, you will have no trouble. When pressing the dart, great care must be taken that you do not press out the shape it is to give to the Bust. Keep the "Spiral" at the top of dart on the edge of the board and press around so as to prevent it getting flat. It is advisable to use some round surface if possible. A pad can be made for that purpose, and sometimes the knee can be used.

You next take a narrow strip of light weight canvas, well shrunk and about $\frac{3}{4}$ of an inch wide, and baste a strip over each seam. When you come to the bend of the waist, keep the canvas easy so it will not contract but so it will curve easy and fall in close to the body. When you are ready to stitch the seam, stitch through the materials, and these strips of canvas. Diagram VIII shows the seams pressed down and covered with strips of canvas.

PADDING THE LAPELS.

You next pad the lapels, which is shown in Diagram XIV, and before doing this you should determine where the break or crease line of the lapel comes. Beginning along this line hold it, so as you keep padding, the lapel will become somewhat curved or curl over the breast, the way it should lay when finished. In padding take great care that your stitches do not show too much on the right side, as only a small dent should be seen on the cloth. You can pad the entire face of the lapel, keeping back from the edge about $\frac{3}{4}$ of an inch, to permit of trimming it away from the edge so the cloth edge can be turned in.

In making a Tailor-Made garment, it is necessary to do the work carefully, and not slight any part to try and hurry it along, as it will surely show when the garment is finished. A great deal of time and trouble can be saved by being careful to take the measures correctly, and to draft a perfect fitting pattern at the start. With the McDowell System, it is necessary to take a correct measure, but after that the work is very much simplified, and with moderate care a good fit can always be depended on.

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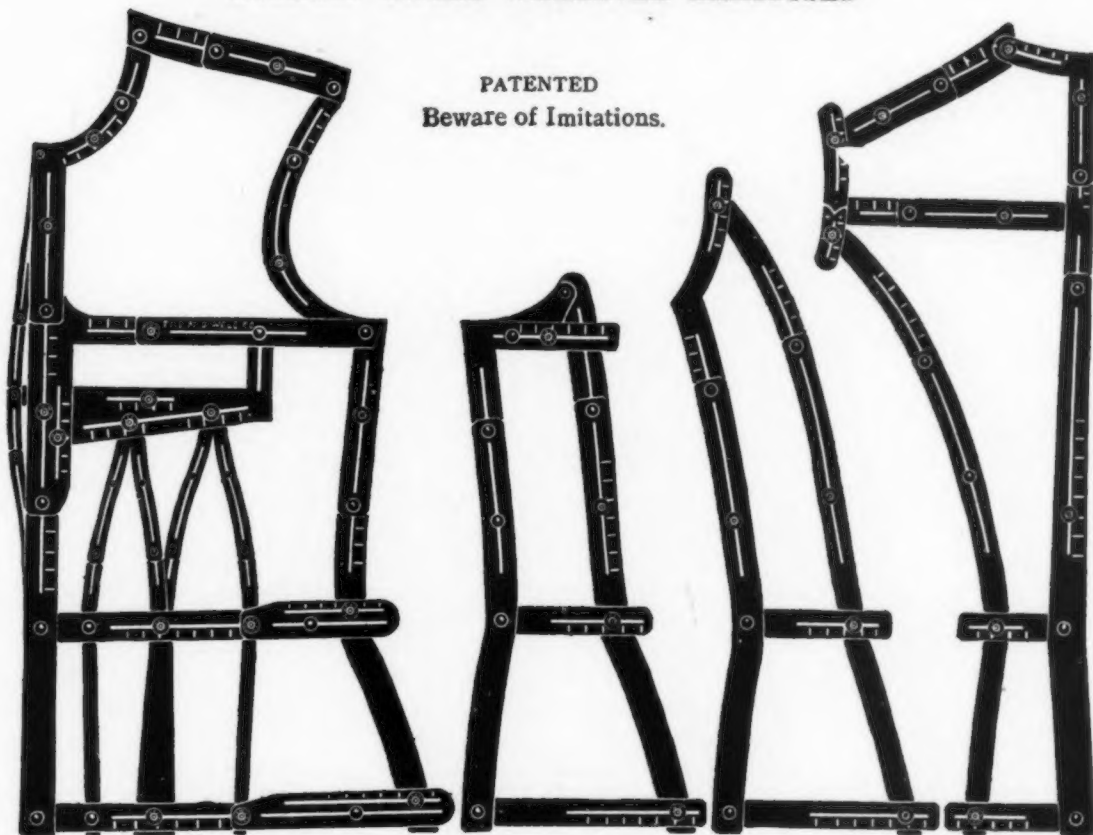
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